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"JESS" DANDY.

Here is a little one-act play that will appeal to all dailers. It is called

THE JANITOR.

SCENE—*A Flat.*

Persons.—THE JANITOR. MRS. FLATHUNTER. MISS FLATHUNTER.

MRS. FLATHUNTER: How many rooms did you say?

THE JANITOR: Eight and a bath.

MISS FLATHUNTER: What hideous wall paper!

THE JANITOR: Just put on for the last tenant. Couldn't possibly change it.

MRS. FLATHUNTER: We could never live with that staring us in the face.

MISS FLATHUNTER: Why, there's an air shaft!

MRS. FLATHUNTER: Horrible!

THE JANITOR: It's the finest apartment in the house. Mrs. MacSmiler hated to give it up.

MISS FLATHUNTER: Maude MacSmiler? Blonde? Stout? Widow? Did she live here? Why did she move, I wonder?

THE JANITOR: She was a perfect lady. She moved of her own accord.

MISS FLATHUNTER: The kitchen is ridiculously small. Why, one couldn't move about in it!

THE JANITOR: Mrs. MacSmiler's cook weighed two hundred and forty pounds. She managed all right.

MRS. FLATHUNTER: And the elevated running right by the window! We couldn't hear ourselves think.

THE JANITOR: Oh, you get used to it. Mr. Dumley, on the floor below, says that when it wakes him in the morning it sounds like robins chirping.

MISS FLATHUNTER: Ma, just look at the dining-room ceiling. What kind of a bird, beast or reptile is it?

MRS. FLATHUNTER: A perfect nightmare!

THE JANITOR: It took the painter a whole hour and a half to do it. It's Venius Arisin' from the Say.

MISS FLATHUNTER: Well, what in the world are those little things bobbing around? Fishes? Ha—ha—ha!

THE JANITOR: Them is cubebs, Miss.

MRS. FLATHUNTER: Only two hanging closets in the whole flat! Why, we could never find a place for our things! And—oh—oh—oh—look at this big mouse hole!

THE JANITOR: You needn't be afraid of them. They're tame as kittens. Mrs. MacSmiler used to play with them.

MISS FLATHUNTER: Why, this window looks directly into the bedroom of the other flat! That would never do. Why, it isn't safe!

THE JANITOR: That's all right. They're two bachelors. They're very agreeable and friendly. Mrs. MacSmiler had a party one night, and they passed all their dishes and glasses over to her. They're as accommodating neighbors as you'd want to have.

MISS FLATHUNTER: Whew! Waterbugs in the bathroom. It gives me shivers!

THE JANITOR: Cute little things, ain't they? And there's not a centipede in the place.

MISS FLATHUNTER: Well, this is about the worst flat——

THE JANITOR: Beg pardon, Miss, apartment.

MISS FLATHUNTER: Well, what is the difference, pray tell me, between a flat and an apartment?

THE JANITOR: The rent.

MRS. FLATHUNTER: Well, what is the rent?

THE JANITOR: Thirteen hundred.

MRS. FLATHUNTER: Oh, impossible!

THE JANITOR: That's only for the Summer months. It's fifteen hundred for the Winter. There's a Russian Count on the first floor that takes a three years' lease, he's so afraid of losing his apartment.

MISS FLATHUNTER: Well, ma, I suppose—in spite of everything. One is just as bad as the other.

MRS. FLATHUNTER: And I'm so tired hunting! It gives me hysteria. I don't know one from the other.

THE JANITOR: Yes, you was here this mornin', lady, and you said it wouldn't do.

MISS FLATHUNTER: I declare! so we were! I recollect this horrible gas jet—the twisted serpent with the glass eyes. Don't you remember we said it would worry George when he got home late to see it in the hall?

MRS. FLATHUNTER: Well, I suppose we'd better take it.

MISS FLATHUNTER: Yes, might as well.

THE JANITOR: About yer references——?

MISS FLATHUNTER: References!

THE JANITOR: Yes—from yer last place—flat, I mean. We're very particular what kind of people we take.

MRS. FLATHUNTER: Really, my good man, Mr. Flathunter attends to that.

THE JANITOR: Any dogs?

MISS FLATHUNTER: A small terrier.

THE JANITOR: Well, you'll have to get rid of it. No dogs and no rubber plants. We've got to keep up the tone of this flat.

MISS FLATHUNTER: I never heard of such——

THE JANITOR: Any kids?

MRS. FLATHUNTER: Any what?

THE JANITOR: Any children?

MRS. FLATHUNTER: My daughter and two sons.

THE JANITOR: How old?

MRS. FLATHUNTER: What do you mean?

THE JANITOR: How young? Are they troublesome?

MRS. FLATHUNTER: My eldest son is twenty. My youngest is fifteen. My daughter is——

MISS FLATHUNTER: Oh, ma! look at this closet all full of empty bottles!

THE JANITOR: The elevator stops running at 10 P.M. The outside doors is shut at that time and no person can get in or out after that.

MISS FLATHUNTER: Why, ma, that would never do! How could Charlie go home? You know he always stays until——

THE JANITOR: Until when—out with it!

MISS FLATHUNTER: Until twelve—but we're engaged—and he only calls five times a week.

THE JANITOR: Not here he won't. Callers has got to get out when we blow the whistle.

MRS. FLATHUNTER: Is this a jail?

THE JANITOR: No, it's a respectable apartment house, that's all. The hall boy takes the card and I goes up and looks them over. We don't want no divorce cases or suicides connected with this house. See?

MRS. FLATHUNTER: Well, upon my word!

THE JANITOR: Got your marriage certificate with you?

MRS. FLATHUNTER: Sir!

THE JANITOR: Well, bring it with you when you come to sign the lease.

MRS. FLATHUNTER: I never heard of such impertinence! Marriage certificate! I've been married twenty-five years and never been asked such a question before.

THE JANITOR: Well, you've got to show your papers here.

MRS. FLATHUNTER: Why, I have no marriage certificate. Ha! ha! ha! It's positively funny!

MISS FLATHUNTER: Ha! ha! ha! I should say so!

THE JANITOR: That's all right, girls. Don't get gay. That don't go here. No marriage certificate, no lease.

MRS. FLATHUNTER: Why, we've lived in the city for the last ten years, my good man——

THE JANITOR: Yes, I've heard that before. I get all sorts of fairy tales, but this ain't that kind of a place. You won't do. So long, girls, so long!

AT THE PICNIC.

Whoop!
Tag! You're it! Run!
Over the hill—by the brook—Sh!—Hide!
Here in the break of the wall!
Scat! Whew!
Did you see that?
That squir'l jumped
Clean through the bush!
Strawberries! What?
Um—um!
Say——
Isn't this just the greatest,
Most scrumptious,
All 'round picnic?
And the lunch—Well, say, Skin,
Don't say I told—Sh!
They've sandwiches—all kinds! Sure!
Roast beef, corn beef, chicken, turkey!
Yes, Skin——
TURKEY!
No, I'm not lyin',
Skinny—true's you live and breathe,
They've turkey!
And Pie—seventeen kinds—
I wouldn't fool youse, Skin! you'll see,
And—Sh! Ice cream—all froze
In big tin cans. Wish I may die! Say, Skin,
I know we're orfuns—
I'm an orfun,
And you're only a half orfun,
And we have to live in the Asyleum
And wear blue apurns like gurls,
But if they wuz a picnic
Like this
Evury day,
'Cept when it rained hard—
Say, Skin,
I wouldn't care,
Would you?

We all know what the plain, unadorned hoodoo is, and we can dodge the person or persons whose ministrations seem to land us on the shores of hard luck.

But there is a worse hoodoo, and it is the unconscious one. Have you ever met it?

I refer to the friend or acquaintance who is always trying to do you a good turn or add to your sum of pleasures, and who invariably proves a hoodoo—well meaning, but inevitable.

I think this is the worst hoodoo of all, because you forgive it on account of its good intentions, and it goes right off and does it again. And keeps on doing it.

We all sneer at superstition and luck, and all that sort of thing, but that some individuals have this knack of always doing the wrong thing, or giving us the wrong tip or the worst advice, is just as certain as the fact that others exert a cheering, helpful influence on us and upon our lives and affairs.

There must be something in this theory of mind currents—the mysterious rays that emanate from our inner selves and go out and work good and ill as they clash with other mental waves.

If we could only learn to know the really, truly mascots and the for-sure hoodoos life would be a pleasanter thing all round.

THE EXPERIMENT OF PSYCHE—(A Fable).

An Intellectual Young Woman, Psyche McClusky by name, had Never Known what it was to be Admired for any Physical Charm, for while she was Higher Educated to an almost Painful Degree, she Lacked Beauty of Feature, Form and Complexion, and was even Without Fascination of Manner. She possessed, However, Remarkably Good Ankles, but she Never Gave them a Thought until, One Day, standing During a Shower at the Entrance to a Large Dry Goods Shop, she Became Aware that a Large Number of Men had Taken Shelter there and were Apparently as Pleased and Interested in the Rain as though it Were a Baseball Match. Psyche soon saw that the Reason for This was the Arrival of Hansoms at the door from which Ladies Emerged, Holding their Skirts High from the Pavement. They all Wore Trim, High-Heeled Ties, Smart Silk Stockings and a Haughty, Far Away Expression. Their Minds were Evidently on some Abstruse Subject which made them Unconscious of the Interim Between their Skirts and the Pavement. Psyche, always Anxious to Experiment, Purchased a Pair of just Such Boots and the Next Rainy Day she Drove up in a Cab to that Very Shop. Gathering her Skirts in One Hand, she Stepped Out, her Face Drawn into a Severely Intelligent Frown. She had Taken just Two Steps when her Ankle Turned and she Fell Over. Seven Men Rushed to Her Assistance, Helped her back into her Cab, and Asked her Where they should Instruct the Driver to go. It was eight Weeks before she could Go Out, but she Looks Happier.

Moral—Nothing is Impossible if you are a Girl. THE MATINEE GIRL.

THE LAMBS AT PLAY.

One hundred members of the Lambs' Club celebrated their outdoor feast-day, the annual "washing," at the country home of Clay M. Greene, at Bay Side, L. I., last Wednesday. The Lambs made their way from the fold in Thirty-sixth Street to the place of celebration—some by rail, some in boats, and some in tally-hos—in the cool of the morning, and it was well along in the evening before Shepherd Thomas B. Clarke herded them back safely to the fold. The grounds of Mr. Green's estate were beautifully decorated for the occasion. The programme of the frolic consisted chiefly of burlesque "stunts," and many of the revelers displayed their originality by giving impromptu and highly amusing performances. Among the leaders in the diversions were Thomas B. Clarke, Clay M. Greene, Digby Bell, George Nash, De Wolf Hopper, and Myron Calice.

BOOKS REVIEWED.

"Chickens Come Home to Roost" is the title of a novel by L. B. Hilles that has lately been published by Wright and Company. The plot of the story is entertaining enough to cause the reader to overlook the crude literary style in which it is set forth; and for the sake of two or three of the well-drawn characters one may almost forgive the slipshod printing and binding of the book and its hopelessly bad illustrations.

The scene of the tale is laid in Virginia, during and immediately after the Civil War, and the narrative has about it an air of truth that is alluring. Reading it is like listening to a tale that is told by an unpretentious and at times prosy old man. But the story-teller contrives to make the reader share his admiration of Robert Porter, the hero, and follow with interest to the last the history of his adventures.

DEATH OF MORTON TAVARES.

In the Public Hospital at Kingston, Jamaica, on June 15, the curtain of death fell upon Morton Tavares and ended the drama of an actor's life that had lasted for seventy-nine years, and in which prosperity and misfortune had both played parts. Only a few old timers will remember Tavares, yet his stage career covered more than half a century. He had been both an actor and a manager; he had played in the United States, Canada, England, Africa, South America, Australia, and the West Indies in support of some of the most noted actors of his time. He died blind, poverty stricken and almost friendless.

Some time since, when Mr. Tavares was interviewed by the correspondent of THE MIRROR at Kingston, the following story of his career was obtained:

He was born in Kingston in 1821 and went upon the stage in that city when eleven years of age. Kingston, naturally, offered but few opportunities to the actor, yet, thoroughly "stage struck," the boy played random engagements there for several years. Then, determined to seek a wider field, he took passage on a schooner bound for New York. His departure was unknown to his parents and he had scarcely any money, his capital when he reached this city being fourteen shillings. Two of the fourteen he spent on the night of his arrival to see Edwin Forrest at the Broadway Theatre. It was not long before he secured an engagement, and he continued for some years to play in various cities of the United States and Canada, including a season under Mr. Bateman in St. Louis. Later on he appeared in W. E. Burton's company at his theatre in New York, appearing in Self, The Wreck Ashore, and many other plays, taking small parts. In The Wreck Ashore he took the leading role on the occasion of E. L. Davenport's resignation from that company. Tavares was next a member of Crisp's company, playing the South, and of Dion Boucicault's company in Washington and Bates' company in Cincinnati. His next venture was to take a company to Jamaica. He acted again with Boucicault at his theatre on Broome street, and with John Brougham at the Bowery Theatre.

About 1870 Mr. Tavares went to England and played an engagement at Sadler's Wells, London. He next appeared at the Theatre Royal, Dublin, and then returned to London to be in the cast of Amy Robsart at the Drury Lane. From England he went to Australia, where he remained twelve years as actor and manager. His travels next took him to South Africa, where he visited Cape Town, Durban, and other towns. Then to South America and St. Thomas, and then back to his native town of Kingston.

After his return to Jamaica Mr. Tavares became afflicted with cataracts of the eyes. His sight grew steadily worse, and for the past few years he had been nearly blind. He had given of late several benefit performances, with amateur support, of The Merchant of Venice, The School for Scandal, and Cut Off With a Shilling.

In his earlier days on the stage Mr. Tavares was known as A. Tavares Morton. During his London engagement he adopted the use, professionally, of his own name, Morton Tavares.

"JESS" DANDY.

THE MIRROR'S front page this week contains a picture of "Jess" Dandy, who has won prominence in a remarkably short time, and is now a vaudeville headliner of the first-class. That originality pays is amply proven by the success of Mr. Dandy, who made up his mind when he entered the ranks of the vaudevillians that he would present something entirely new. He decided to portray the eccentricities of the well-to-do Hebrew, the type that owns a fine wholesale business with a big store on Broadway. Illustrations of so many of the cheap, East Side Jews had been seen on the vaudeville stage that Dandy's portrayal of the other kind of Jew was instantly hailed as a welcome relief.

Mr. Dandy made his debut in July, 1898, at the American Theatre Roof-Garden, in this city, when he scored an instantaneous success, which has been repeated all over the United States in the leading vaudeville houses. Proof of his popularity is shown in the fact that during the past two years he has lost only two weeks. Last Summer he took a voluntary vacation of three weeks when his services were in great demand and he might have been performing. During last season Mr. Dandy canceled several weeks in order to take an engagement to play one of the prominent parts in Around New York in Eighty Minutes at Koster and Bial's. His success in that production was most emphatic, and he remained with the company until the end of the run.

Mr. Dandy's specialty consists of the singing of parodies on popular songs, all of which are written by himself. When a new song becomes the rage he sets to work to evolve verses which contort the original meaning of the lines most amusingly. He has a style of singing that is original and never fails of effect. Instead of rattling along hurriedly, as most parodists do, he takes his time and emphasizes the points of his lines with voice and gesture that keeps his hearers in a state of glee. In addition to his parodies Mr. Dandy has written the words and music of many popular songs. Among them are "Wheeling," "Crowds that You Meet On Broadway," "I'll Always be Your Friend," and "Say You'll be Mine In a Year, Love." Mr. Dandy spends his spare time at his home in Tremont, near the great Speedway, on which he may be seen frequently holding the ribbons over his thoroughbred, which can go a mile in a little over two minutes.

ENGAGEMENTS.

George Wilson, by W. R. Nankeville for the J. H. Haverly Mastodon Minstrels.

Guy B. Hoffman, to play Chilo in Alden Benedict's Quo Vadis.

William F. Powell, with the Braunig Dramatic company.

Florine Arnold, to create the role of the Jewess with Hope Booth in A Wife in Pawn.

T. C. Hamilton has been engaged to play Lord Storm, not John Storm, as has been stated, in Liebler and Company's The Christian (Western).

Amy Ames, with W. S. Butterfield, to play her original part, Violet, in Hoyt's A Tin Soldier. Gus Hennessy, James Lee, and Minnie Forbes, for the same company.

William L. Roberts and Olive Martin, for leads in Lester, Molitor and Cramer's production, For Her Sake.

Alfred Mayo, for light comedy role with Hope Booth in A Wife in Pawn, which will open about Aug. 18.

Kate Michelena, as prima donna for the Jules Grau Opera company.

Barr and Evans, for Aunt Hannah.

REFLECTIONS.

Above is an excellent likeness of Nettie Black. During several seasons past she has been under the management of Hoyt and McKee, Charles E. Blaney, Donnelly and Girard, and the Hanlon Brothers, and her work has been notable. Miss Black has an excellent dramatic soprano voice, well cultivated, she having been a pupil of the late Madame Murio Celli, and she also has dramatic ability.

At the Great Northern Theatre, Chicago, The Dairy Farm has had its time extended until Aug. 11. Manager James H. Wallick will make a special production of the play at the Tremont Theatre, Boston, opening for an indefinite period on Aug. 26.

Gertrude Wood has sued John W. Dunne because he declined to pay her transportation to New York from San Francisco, where she appeared in Dunne and Ryley's company. Miss Wood, it is said, had some difference of opinion with the stage-manager and, upon refusal to apologize for what she had been moved to say, she was discharged. Then she wanted the transportation that she did not get.

Belle Stokes filed a petition in bankruptcy in this city last week, with liabilities of $640 and no assets.

Bernhard Ulrich has assumed the management of the Baltimore Music Hall.

Harry P. Ransom, who recently caused the arrest of Andrew Clarke, doorkeeper at the New York Theatre on a charge of assault, withdrew his complaint last week, and Clarke was released.

Chauncey Olcott and Augustus Pitou have purchased building sites at Jeffersonville, Hobe Sound, Fla., the new town that Joseph and C. B. Jefferson have established.

William Waldorf Astor's suit against Theodore Moss for $5,800, alleged to be due in rent and taxes on the Star Theatre property, was in the Appellate Division of the Supreme Court last week, when a lower court's refusal to strike out a portion of the defendant's answer was sustained.

The Savoy Theatrical and Music Hall Company, capitalized at $60,000, was incorporated on June 25 at Albany. David Henderson is the leading spirit and the company will conduct the present Schley Music Hall.

David Davies and Grace Knight were married in this city on June 23 by the Rev. George C. Houghton.

Cal Stone, well known to members of the theatre profession, has been appointed Assistant General Passenger Agent of the Northern Pacific Railway, in immediate charge of the St. Paul-Duluth passenger business and such other business as may be assigned to him.

A divorce was granted in this city on June 26 separating Kate Louise Warren from her husband, Sylvester J. Warren.

William Parry filed a petition in bankruptcy in this city last week with liabilities of $6,500 and no assets.

Arthur G. Cunningham was in court last week in this city on complaint of Flora Echard, who claimed that he owed her for board back in 1877. The matter was compromised.

Clayton D. Gilbert recently put on at Minneapolis the State University play, 17-6, and a scene arranged from Mrs. Gaskell's story, "Cranford." Mr. Gilbert is associated with the Johnson School of Music, Oratory and Dramatic art, which is prospering to such an extent that it will have a new $25,000 building of its own in the Autumn.

Nat M. Wills, supported by Mlle. Loretto and a strong company, will be starred next season in Aunt Hannah, under direction of Hurtig and Seamon, opening about Sept. 15 in New England.

Emil Ankermiller will be at Atlantic City, N. J., doing special correspondence for several Philadelphia papers during the Elks' and National Bill Posters' conventions.

Estha Williams, who has been resting during the past season, will be seen next year in a principal role with a prominent company.

Defective electric light wiring caused a fire in the Taylor Opera House Building, Trenton, N. J., on June 28. By hard work the firemen succeeded in confining the flames to the three floors occupied as lodge rooms.

Dave H. Woods, manager of Himmelein's Imperial Stock company, has been acting as city editor of the Sandusky, O., *Daily Register* during his vacation.

One of the new scenes being painted for Edward Harrigan's production of Old Lavender shows a portion of the North River and a recreation pier, never painted for stage purposes before.

Hal Davis and Inez Macauley were married on June 21 at Chesaning, Mich.

While sprinting down at Manhattan Beach a week ago Friday, Owen Davis fell and broke a ligament in a leg. His companions, John M. Cooke and William P. Cullen, ran to his assistance and, after securing a surgeon, who dressed the injury with splints, took him to his home in Brooklyn, where he now is. The injury was quite a serious one and may lay him up for some weeks to come.

Reaping the Whirlwind, Owen Davis' sensational melodrama, which was tried the latter part of the past season, will be again sent on tour the coming year under the direction of John M. Cooke and William P. Cullen. The season will open on Aug. 23.

Libbie Blondell will return to New York this week from a Summer outing at her home in Ohio. She will at once commence rehearsing a new musical act she is to introduce next season in The Katzenjammer Kids.

Howard C. Ripley, correspondent of THE MIRROR at Providence, R. I., has purchased a twenty-five-foot gasoline launch. For the Summer Mr. Ripley will keep the boat at Edgartown, Martha's Vineyard.

IN OTHER CITIES.

SAN FRANCISCO.

The past week has been dull, so far as novelty is concerned. It has been a week of second weeks mostly. However, we shall have enough to interest us now for some time, for Henry Miller opens at the Columbia June 25. It is a ten weeks' engagement and the opening production will be Miss Hobbs. Moreover, Miller will depart from the example set by his predecessors, John Drew and Nat Goodwin, and will charge Western prices only, orchestra seats going at $1.50. Frank Worthing was the first of the co. to arrive, and was heartily received by his old friends. People who saw and admired Margaret Anglin last year in The Liars and The Adventure of Lady Ursula are very anxious to see her again. And the same of Miller himself and Worthing, the latter of whom has not been seen here since the Frawley season of three years ago. We shall all hail the rise of the curtain on Miss Hobbs.

Kellar enjoyed a profitable second week at the Columbia 18-24. Incidentally he entertained his audiences nightly with some quaint and original remarks concerning San Francisco critics. His manager, Dudley McAdoo, made much ado about nothing upon his arrival here by entering into a fight with the press; the result was that the newspaper notices were not encouraging. In retaliation Kellar, with the utmost good humor, roasted the critics pretty thoroughly each evening, creating no little amusement. He declares, however, that he will not revisit San Francisco.

Sapho still draws hugely at the Alcazar. So much so that it will run until further notice. White Whittlesey pleases in the part of Jean, while Florence Roberts continues to earn encomiums in the title-role. Carmen will be put on as soon as Sapho ceases to attract.

Madeleine, or The Magic Kiss, did excellent business during its second week at the Tivoli. The Geisha, which always draws, will be put on 25. Edwin Stevens will appear in his old part of Marquis Imari; Ferris Hartman will again be Wun Hi, the part made famous here by Thomas C. Leary; Annie Myers will play Molly Seamore, while Georgie Cooper returns to play Juliette Diamont. Tom Greene plays Fairfax, and Helene Davenport has been specially engaged to play Lady Wynne. The grand opera season opens July 30.

Dunne and Ryley's co. produced A Milk White Flag at the California 17. The satire is considered by many to be the very best of Hoyt's farces. Mr. Dunne was conspicuous as the Napoleonic commander. Such good business was done that the farce will run another week.

Judson Brusie's comedy, A Homespun Heart, or The Estate of Hannibal Howe, was presented 17 at Morosco's Grand. Frank Bacon appeared in his old portraiture of Uncle Amos. Good business was done. The Grand will now be dark until July 2, when it will be reopened by T. Daniel Frawley's co. for a season of melodrama. Wilton Lackaye will appear in his original creation of Reb Shemuel. Others of the co. are Corona Riccardo, W. Jefferson Winter, Henry Roberts, Robert Greppo, Alice Evans, and Ruth Berkeley. By the way, the absurd rumor concerning the possible engagement of Ada Rehan as leading woman has died a natural death. So with regard to Blanche Bates. Why they were started and whom they could possibly benefit is a mystery to me.

FRED S. MYRTLE.

PORTLAND, ORE.

The sixth and last concert for this season of the Portland Symphony Orchestra, with Charles L. Brown as conductor, was given at the Marquam June 21. So heartily was it received by the large audience that the programme was lengthened considerably. Unquestionably it was the musical gem of the series. The introductory number was Kreutzer's overture from "Night in Grenada." Chopin's funeral march, exquisitely played, followed. Then a triple number, comprising Gillet's "Au Moulin" (a), Mozart's minuet from Don Juan (b), and Thomas' gavotte from Mignon (c), was given exceedingly well. This completed the first part of the programme. The allegretto movement from Beethoven's "Seventh Symphony" began the second part. Delibes' ballet music from "Naila" and Handel's "Largo" followed. Between the Beethoven-Delibes selection May Dearborne, who made her professional debut in a song recital at the Marquam 11, and who was the singer for this occasion, charmingly and sweetly sang Micaela's song from Bizet's Carmen, "Here Must the Smugglers Dwell." So well was her rendering of this song received, she was encored, and gave De Koven's "Good Night, Lizette" with excellent effect.

At Cordray's 17-19 the Nashville Students, under the management of Rusco and Holland, opening with a good curtain-raiser, and Emmet Davis, "comalities"; John Steward, slack wire gymnastics; Ray Trusty and Walter Johnson, comedy sketches; Skinner Harris, "The Darkies' Jubilee"; Frank Kirk, musical acrobat; Carter Brothers, contortionists, making a very interesting olio, drew three large audiences. A Spring Chicken opened for a week 24 to a full house.

The Metropolitan was crowded 20 to see a few pupils of St. Mary's School appear in a three-act comedy, The Upstart, in which they acquitted themselves well.

A highly enjoyable recital, under the auspices of the Portland Musical Club, was given by Josephine Large, of Chicago, at Arion Hall, 18 before a good audience. Miss Large was ably assisted by Edgar E. Coursen, with violin and viola, and by Fred Konrad, 'cellist.

Anton Schott's Wagnerian recital at Parsen's Hall 19, in which Herr Schott was assisted by Ottilie Schuecking, Reba Hobson, Marie Velguth, Mrs. Nellie Ross, and Lucien Vanned, drew a hallful of delighted Wagnerites.

The annual meeting of the Portland Musical Club was held 20, at Parsen's Hall. The following officers were elected for 1900-1901: President, Mrs. Warren E. Thomas; vice-president, Lois Steers; secretary, Almee Newman; treasurer, Mrs. W. C. Alvord; librarian, Mrs. W. L. MacEwan. Mesdames Warren E. Thomas, R. T. Pratt, Mark Gill, and Clementina Wilson, and Lois Steers are the Executive Committee of the club.

Conductor Charles L. Brown, of the Portland Symphony Orchestra, deserves to the full the congratulations that were given him upon the success attending the series of six concerts by the orchestra under his conductorship. Every one of the promises made by Mr. Brown, as to the class of music he would give by his orchestra, has been met, and all expectations of Symphony lovers most happily realized. The concerts were the means of introducing to Portland music lovers three complete Beethoven symphonies, the second, third, and fifth, together with the allegretto from the seventh; one of Mozart's symphonies, and one of Schubert's—every one of which was an instrumental jewel, and would have been dead to Portland audiences had it not been for Mr. Brown's indefatigable interest in organizing the orchestra, and his untiring push in maintaining its organization. Judging from the sucess that has attended the concerts at the hands of Portlanders, it is quite likely that we shall enjoy another series next season.

At Parson's Hall 23 a violin recital by Reginald L. Hidden's pupils, in which Dagmar Games, Ronald Mackenzie, Louis Gevurtz, Edwin Jacob, Dudley Werschkul, Lenore Gregory, Edith Hamblin, Margaret Glenn, Ivy Morgan, Hubert Parsons, Frank Eichenlaub, Frances Gill, Clarieta Dumars, Nellie Brown, Lelo Nicklin, and Mrs. G. Kuhn prominently and noteworthily appeared, drew a large audience.

John F. Cordray, manager of Cordray's, will have had on June 30 over 400 consecutive performances at his theatre for the season 1899-1900. This is a record of which to be proud. It is a record breaker for Portland. Manager Cordray's attractions throughout the season were of a high order. From July 1 to about the middle of last September, Cordray's will be dark, save for such attractions as may "bob up" in the interim.

Sadie Corsdon, a young Portland musician, returned 19 from Southern California, where, with the American Troubadours, she filled an engagement as mandolinist at the Hotel del Coronado Lyceum.

O. J. MITCHELL.

PITTSBURG.

The Duquesne Garden Opera co. is giving The Gondoliers June 25-30. The co. has been strengthened for this production by the engagement of several extra people, among whom are Alice Gailliard, contralto, who takes the part of the Duchess, and Ella Aubrey, soprano, who is cast as Casilda. The other parts are taken as follows: Duke of Plaza Toro, H. W. Tredenick; Guiseppi, J. K. Murray; Gianetta, Clara Lane; the Grand Inquisitor, Charles Drew; Marco, Joseph Smith; Tessa, Minnie Emmett; Luiz, Martin Cheeseman; Antonio, A. Cahill; Fiammetta, Bess E. Foye; Gulia, Margaret Clark. The co. as a whole is sustaining its good reputation and receiving the praise of press and public. Next week, The Bohemian Girl.

Talma's Ladies' Brass Band, of Boston, is at Calhoun Park 25-30. The band, under the direction of Helen May Butler, plays before and during a vaudeville entertainment in which "Arminta," trapeze performer, Castello and Fredericks, Irish comedians, Richards, monologist, and the De Burkes, horizontal bar performers, take part.

Ma's New Boarder was given 27 at the Grand Opera House by pupils of King's School of Oratory. The graduating exercises of pupils of this school occurred afternoon of 28th in the Grand Opera House. Scenes from different plays were presented.

The pupils of the Pittsburg Conservatory of Music, under the direction of Beveridge Webster, gave nine recitals week of 25, which were largely attended by their friends and lovers of music in general. Kate W. Kurtz alone gave the Friday afternoon recital, and Stephen H. Leyshon that of Saturday. Those taking part in the earlier recitals of the week were Dora Engstrom, Thor. Engstrom, Emiline Wanner, Ethel Askin, Florence Ramlack, Rachel Rubenstine, Lloyd Allen, Margaret Baldwin, Nancy Bricker, Willis Dice, May Ripley, Mary Hunter, Stanley Crawford, Mildred Aiken, Olive Hunter, Sophia Kramer, Mary McWilliams, Margaret Greenawalt, Katherine Price, Lucille Mellon, Lois Hall, Helen Black, Esther Davis, Jean Oliver, Martha Pettigrew, Gertrude McCabe, Helen Stevenson, Jessie Matchner, Helen Kaufmann, Edith McFarlane, Margaret Wenke, Lydia Goodwin, Violet King, Miss Bentel, Belle Murphy, Jennie Weir, Ila Allison, Fannie Hamilton, Helen Thorne, Myrtle Hargrave, Essie Gillespie, Ethel Watts, Edgar Klingensmith, Ruth Potter, Margaret Aiken, Abbie Patterson, Madge Roberts, Georgia Holmes, Miss Friebertshauser, Katie Wenke, Margaret Kirk, Rachel Winternitz, Cornelia Friebertshauser, Fred. Hall, Pearl Day, Harriet Lecter, Eloise Peck, Florence Alrich, May Haymaker, Gertrude Elliot, Margaret Gray, Mabel Rigdon, Katherine Willsen, Margaret Watson, Naomi Shillinger, Mabel Greene, Clara Siegle, Mary Barnett, May Alter, Sidney Mowry, Miss Eaton, Ruth Reed, Grace Martin, Grace Gittens, Emma McIrvaine, Sue McConahy, Claudia Thomas, Miss McCoy, Anna Beale, Dora Mayers, Mary I. Johnston, Belle Kunz, Ruth Reed, Pierre de Bacher, and Grace Walker.

L. W. MENDENHALL.

DENVER.

The largest audiences of the season, testing the capacity of the theatre, attended Elitch's June 17-23, the concluding week of the four weeks' engagement of Herbert Kelcey and Effie Shannon, supported by the Bellows Stock co. The Moth and the Flame was produced in a way that was notable for its adequate and beautiful scenery, and the attention to detail for which Mr. Bellows is noted. The play was, upon the whole, very well acted. Probably the best thing Mr. Kelcey does is his Ned Fletcher in this play. It suits his mannerisms and his quiet strength and always reposeful methods to a nicety. Effie Shannon is equal to the modest requirements of Marion. An extremely effective piece of acting was that done by John T. Sullivan as Mr. Walton, and Fred Perry contributed a well considered Mr. Dawson. J. Brandon Tynan as Johnstone did not realize all the points that could have been made in the part. George Soule Spencer was acceptable as Douglas Rhodes. Louise Mackintosh made an excellent Mrs. Lorimer, and looked, gowned and acted the part superbly. Jessie Izett's Jeanette Gross, while a trifle lacking in power, was, nevertheless, intelligently and conscientiously rendered. Blanche Kelleher was more at home in the earlier scenes of the play than in the later ones. Her acting seems a bit lacking in spontaneity. The minor rules in the play were nicely handled throughout. Following the "stock-star" policy that has been announced for the Gardens this Summer, Mrs. Elitch will present week of 24 Nell Burgess in The County Fair.

At the Manhattan the cut in the prices and the change in policy, substituting farce for melodrama, tended to materially increase business week of 17, when The Missus and Incog constituted the bill. The Missus, a dainty and beautiful little dramatic sketch by Walter Clarke Bellows, redolent in atmosphere and sentiment, and splendidly staged, was well received. It served to accentuate the ability and artistic make-up of that sterling character actor, Hugh Ford, whose Profanity Joe was a well played characterization. Naneen Robertson's Alice was a disappointment, and Asa Lee Willard's Ralph a colorless performance. Incog had a capital presentation. Eugene Ormonde was the life of the play, acting with commendable ease and naturalness in many scenes, but in others sadly overacting. Mary Hampton seemed to be suffering with a cold and did not exactly look Kate Armitage, but she acted it with considerable breeziness and spirit. Jean McIlmoyne made quite a success as the laughing girl, and Maye Louise Algen as the "Weeping Madonna" did a neat character bit, her make-up being especially good. Hardee Kirkland was sufficiently brusque and well in character as General Stanhope. The Lost Paradise will be the next attraction.

Gentry's Dog and Pony Show will show here week of 24, and Chutes Park also opens on that day.

F. E. CARSTARPHEN.

ST. PAUL.

The Valentine Stock co. gave a creditable presentation of Ingomar at the Grand Opera House June 21-23 to good sized audiences. Edward Mawson's Ingomar was an artistic and forceful portrayal. Meta Maynard created a favorable impression in the role of Parthenia. Kate Blancke made a clever and vivacious Actea, and Jack Webster as Aastor, Charles Fleming as the Timarch, Robert Evans as Polydor, and Ed. Morrison as Myron sustained their roles commendably. The minor parts were in good hands. All the Comforts of Home delighted a fair audience 24. Edward Mawson proved himself an excellent fun maker. Charles Fleming was happily cast as Theodore Bender. Kate Blancke was enjoyable in the role of Mrs. Bender. Meta Maynard was very pleasing as Fifi. Annie Blancke made a lively and very clever Tom MacDow. Beulah Watson was pretty and interesting as Evangeline. The co. closed its successful engagement 24. The Pike Stock co. began a Summer engagement 25 with The Wife. The co. is well balanced, and they give a most enjoyable performance. Many of the members are marked favorites with St. Paul theatregoers. The play was staged beautifully, and the ladies were handsomely gowned. Sarah Truax made a charming Helen Trueman. She gave an intelligent interpretation of the role, deserving of high praise. Byron Douglas as John Rutherford, gave an artistic and vigorous portrayal. Good work was done by Herschel Mayall in the role of Mathew Culver. The Robert Gray of Charles Wyngate was excellent. Joseph B. Everham, as Major Putnam, was well cast. Fred J. Butler, as Silas Truman, was good. John B. Maher did a neat bit of work as Jack Dexter. Especial praise is due Lilla Vane for her skillful interpretation of the difficult part of Lucille Terraut. Angela Delores, as Mrs. Bellany Ives, presents the character of the dashing widow delightfully. Catherine Fisher was a pleasing Kitty Ives. Agnes Maynard was seen to advantage as Mrs. Amory. Alfred Fisher, as Mr. Randolph, and Fred Wallace as William did commendable work. Friends 1-4.

N. C. Goodwin and Maxine Elliott will appear in When We Were Twenty-One at the Metropolitan 26, 27.

The entertainments presented at the popular lake resorts are drawing large patronage.

The Elks' Exposition Fair and Carnival has proved a great success peculiarily.

The Boston Lyric Opera co. will fill an engagement at the Grand Opera House shortly.

Herschel Mayall, of the Pike Street co., is a native of St. Paul. He has attained prominence in the dramatic profession by persistent study and hard and earnest work.

GEORGE H. COLGRAVE.

MILWAUKEE.

The third annual carnival opened June 26 with every prospect of success, and this city is decked in its gayest attire. Countless visitors from far and near have arrived to join in the festivities, and everybody is a loyal subject of King Rex, the ruler of Milwaukee for four days of unrestrained jollification. The weather is fine, but very hot.

The carnival week attraction at the Alhambra was the Casino Comedy co. in The Gutta Percha Girl. The opening performance 24 was attended by a large and enthusiastic audience, and the co. was well received. A number of specialties were given with successful results, special praise being due to the Bartelle Trio, Gardner and Hunt, and Chris Lane.

At the Academy 25 a large audience witnessed a good performance by the Thanhouser co. of Pawn Ticket 210. Eva Taylor again achieved an unqualified success as Mag. Her interpretation of the role left no room for improvement. Eugene Moore's portrayal of Levy was creditable. John M. Sainpolis gave a good rendering of Gregg, and Antoinette Walker won universal favor as Alice. Some gorgeous stage settings were used in the production, and the audience was most appreciative. The County Fair 2-8.

The Salisbury Stock co. drew a good house at the Davidson 24 in A Night Off. The performance was good, and Aubrey Boucicault scored a tremendous hit in his droll illustration of Snap. Charles Harbury's Professor Babbitt was inimitable. Selene Johnson, Kate Ryan, and Freda Gallick played the female roles with success. The stage settings and interior decorations were unusually good, credit for which should be given to Osborne Searle, the skillful and artistic designer of the same. The Girl I Left Behind Me 1-7.

The concert given under the direction of Madame Bess-Burr at Probe Hall 20 was a decided success, the house being filled to overflowing. In the operetta, The Sleeping Queen, M. R. D. Owings sang the tenor role of Philippe with artistic finish and expression, and Arthur Daniels displayed his fine bass voice to advantage as the Regent. Elsa Dernehl made a graceful and pretty Queen, and sang with admirable effect, and Jessie Lynde Hopkins as Agnes showed much dramatic and musical talent.

CLAUDE L. N. NORRIE.

PROVIDENCE.

The extremely hot weather June 25-30 did not affect the attendance at the theatres, and both houses had very large audiences.

At the Empire, Katherine Rober and her co. appeared in East Lynne and Killarney, both plays being carefully staged and well played. In the first named play Miss Rober was seen in the dual role of Lady Isabel and Madame Vine, Hal Clarendon as Sir Francis Levison, Louis Leon Hall as Archibald Carlyle, Grace G. Hamilton as Barbara Hare, and Leonard Rowe as Richard Hare. The vaudeville features were by Lillian Burt, Saville Sisters, and Bacon and Hendrick. The Nutmeg Match and The Lady of Lyons 2-7.

At the Providence the Wilbur Opera co. presented a version of Erminie, under the title of The Two Vagabonds, with considerable success. Gus Vaughn and J. C. Harvey, as the two thieves, created much merriment. Hattie Richardson, Margaret Bolton, Helen Pingree, and other members of the co. gave good support. The particular feature of the entertainment was the sketch Twenty Minutes in Shirt Waists, given by Marie Dressler. It was her first appearance in vaudeville in this city, and she scored a big hit.

Marion Daniels, of this city, has signed with The Prisoner of Zenda for next season. She will Summer in New Brunswick.

Resident Manager Charles Lovenberg, of Keith's, is, for the present, at Keith's Boston house.

HOWARD C. RIPLEY.

MINNEAPOLIS.

The Boston Lyric Opera co. presented La Mascotte at the Metropolitan Theatre June 24 to a good-sized audience and scored an emphatic hit. Josephine Stanton made the most of Bettina. Bertha Nellson was pleasing as Fiametta. John Henderson was very amusing as Lorenzo. George Kunkel caught the house as Rocco. Frank Maslin was seen to advantage as Prince Freddie, and Henry Hallam made a pleasing Pippo. Faust was given 25 to good business, despite the warm weather. The production was more than ordinarily good. Bertha Davis, a recent acquisition, appeared as Marguerite and acquitted herself with credit. Signor Russo was favorably received as Faust. George Kunkel was surprisingly good as Mephisto. Frank Maslin made an acceptable Valentine. The others were satisfactory. N. C. Goodwin and Maxine Elliott 28, 29.

The Banda Rossa, that made such a favorable impression here last season, opened an indefinite engagement at Lake Harriet Pavilion 24 to large audiences. The programmes were rendered with the ability that characterizes this excellent organization. The engagement promises to be a pronounced success, both from a pecuniary and an artistic view point.

The Elks' Carnival at St. Paul is proving a strong attraction to local amusement lovers. On 23, which was Minneapolis Day, the Carnival City was overrun by members of "44" and their friends.

F. C. CAMPBELL.

LOUISVILLE.

The offerings of the Fay Opera co. at the Auditorium June 25-30 were The Beggar Student and Olivette, three nights each, to large business. The success of the Summer season has been so pronounced that it has been extended. The co. is evenly balanced, the chorus large and well drilled, and the orchestra, under the direction of Clarence West, a credit to any organization.

The benefit given the old-time minstrel, Billy Emerson, at the Temple 25 was largely attended. A good bill, participated in by several members of the late Meffert Stock co. and local people of prominence, was given, and a neat sum netted for the veteran player.

Phil. Hocker is attracting favorable notice for his cornet solo work at the Park concerts.

Charles K. Harris, the song writer, was one of the visitors of the week. He was entertained by leading members of the local lodge of Elks.

Josephine Sabel is visiting relatives here. Al. Bellman and Lottie Moore, also prominent in vaudeville, have returned from Australia.

A benefit is to be given Dan Packard, of Macauley's, July 7. Raymond Hitchcock, of the Fay Opera co., has the affair in charge, and will appear, as will others of the Fay co.

CHARLES D. CLARKE.

MONTREAL.

The Baldwin-Melville Stock co. at Her Majesty's made such an emphatic hit in Quo Vadis June 18-23 that the run was continued 25-27. At the Wednesday matinee 20, one of the hottest days this season, there were over 1,400 people in the balcony and gallery, while down stairs there were but few vacant seats. The Two Orphans 28-30. Cyrano de Bergerac 2-7.

The Robinson Opera co. at the Arena opened its second week 25 with Fra Diavolo. Barring a slight tendency to burlesque, the performance was a good one, the concerted numbers and the work of the chorus being particularly good. Vocally Marie Laurens was an excellent Zerlina, but her acting left something to be desired. The same criticism applies to Clayton Ferguson's Lorenzo. Tom White gave a capital performance of Lord Allcash, Frank D. Nelson was capable in the title-role, and Ben Lodge and J. Oakly were funny as Beppo and Giacino, respectively. Susie Barton made a fair Lady Allcash.

W. A. TREMAYNE.

NEWARK.

The Brinker-Abell Stock co. continue in favor at the Neu Century. In His Power is the offering June 25-30, the co. meeting the requirements of the play in their usual satisfactory manner. On 29 Miss Abell's seven hundredth appearance in Newark will be celebrated. Her portrait will be given to all in attendance. Manager O. R. Neu will appear in a little sketch of his own authorship, entitled Dreams. Mr. Brinker will recite.

John Holmes has signed with Manager Edward C. White for next season.

Archie Boyd will spend part of his vacation in Sussex County, N. J.

Manager Jacobs has re-engaged Bert Lytell for the Columbia Stock co. next season.

C. Z. KENT.

OMAHA.

At Boyd's Theatre the testimonial benefit tendered to Jake Rosenthal, local manager of the Orpheum, was a success in every way. Specialties were given by numerous volunteer artists of both local and national fame, and the receipts were most satisfactory. The Redmond Stock co. opened a special Summer engagement June 24 in Dad's Girl. Business is fair and the co. gives creditable performances.

J. R. RINGWALT.

NEW ORLEANS.

The Olympia Opera co. continues its successful engagement at Athletic Park and presented Pinafore and Fra Diavolo during week of June 24-30. This co. is enjoying remarkably good patronage and the several operas put on have been satisfactory. The brilliant illuminations of the park make it a veritable fairyland. Cavalleria Rusticana and Trial by Jury 1.

J. MARSHALL QUINTERO.

DETROIT.

The Lyceum closed its season with the Pike Stock co's performance 23. The co. enjoyed a successful closing week, and left 24 for St. Paul. The management entertained the co. afternoon of 22 with a delightful river trip. Manager E. D. Stair gave the use of his yacht, and the outing wound up with a dinner at one of the up-river resorts.

FREDERICK KIMBALL.

CLEVELAND.

Eugenie Blair will end her very successful season at the Lyceum week of 2, when she will present Jane Eyre.

The opera co. at Euclid Beach Park is establishing itself in favor. Olivette was the bill 24-27, and Fra Diavolo 28-30.

WILLIAM CRASTON.

COLUMBUS.

At Minerva Park the Wilbur-Kirwin Opera co. sang The Queen's Lace Handkershief and Fra Diavolo 24-30. Good business.

J. B. DAVIE.

WINNETT'S EMERGENCY BUREAU.

T. H. Winnett is spending the Summer at his desk, preparing for the tidal wave of business that the Autumn always brings to his Emergency Bureau. He has a longer and stronger list of plays for next season than ever before, and for every play on the list he is the sole agent. These plays may only be produced in America with the permission of Mr. Winnett, Fred J. Wildman, his Chicago representative, or Harry Gates, his representative in San Francisco. Bland Hold represents the Emergency Bureau in Australia and Charles F. Dittmar is Mr. Winnett's agent in Europe. The latter cabled last week that he had secured several successful English plays for the Bureau. Mr. Winnett recently associated himself with a well-known American dramatist, and is now in a position to write and reconstruct plays to order.

THE ELKS.

Chambersburg, Pa., Lodge, No. 600, was instituted June 28 by District Deputy Thomas W. Scott, of Sunbury. The membership of the new lodge is over 100.

The lodge rooms now being built for Mt. Vernon, O., Lodge, No. 140, will soon be completed.

A lodge will be instituted at Talladega, Ala., June 25, with about thirty members. F. P. McConnell was instrumental in forming the lodge.

The Louisville Lodge of Elks will hold in July a fair and carnival similar to the one they conducted so successfully last year. The plans are rapidly nearing completion.

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CORRESPONDENCE

ARIZONA.

PHOENIX.—PARK THEATRE (Frank Cooley, manager): Frank Cooley co. in double bill June 18-23; light business. Same co. 25-30.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Ed Swift, manager): Cellar June 25, 26.——DEWEY THEATRE (Lauders Stevens, manager): Stevens Stock co. in Monte Cristo 18-24; large business; stage settings and scenic effects artistic, and the co. up to the usual high standard. The Girl from Chili 25-30.——ITEMS: The Golden Stock will open at the MacDonough 2 in The Marble Heart. Clifford Dempsey and Hortense Neilsen have been engaged to play leads.—Carl Berch, for the past two years leading heavy man with the Stevens Stock co., has concluded his engagement here and has signed with the Kilefford co. Mr. Berch was the best heavy man ever seen at the Dewey.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Henry Miller in Miss Hobbs 20, 21.——MORROCO'S BURBANK THEATRE (Oliver Morosco, manager): The Frawley co.'s exceptionally fine production of Quo Vadis packed the house 17-23, and proved so popular that it will be continued 24-30.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Henry Miller in Miss Hobbs June 18. The Brownies in Fairyland 23. Kellar 27. Elks' Minstrels (local) 29.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Henry Miller in Miss Hobbs closed the local season June 19.

SANTA ANA.—GRAND OPERA HOUSE (William McCulloch, manager): Summer season will open 2 with Rowan's Countown 400.

COLORADO.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Rigg's Quo Vadis June 23; good performance; small house.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): An audience that packed the theatre to the doors gathered June 25 for the annual Yale Glee and Banjo Club concert. The programme was varied and interesting. The work of the Banjo Club calls for special praise.——ITEMS: Mr. and Mrs. G. B. Bunnell entertained a party of friends at their Southport home 23-27.—G. E. Morton, press agent of the Hyperion and the Grand, will spend the early part of August in the Berkshires.—Sara Converse is stopping with her sister, Mrs. Somers, here.—Mrs. Harry Lacy is convalescing at her home after an operation for appendicitis. Mr. Lacy is with her. They will pass the Summer at their cottage, Indian Neck.
JANE MARLIN.

GEORGIA.

ATLANTA.—GRAND (Henry and Julius De Give, managers): Dorothy Lewis Stock co. opened June 25 to an immense audience in Mothe. The principal parts were in the hands of Olive Martin, Florence Harrington, Dorothy Lewis, Emma Butler, Harry Ginzler, Benjamin Johnson, William G. Beckwith, Charles J. Harris, and Edwin F. Clarke. All were well received. The Magistrate 25-30.

MACON.—CRUMP'S PARK PAVILION (H. R. Winters, manager): D'Ormond-Fuller co. closed a successful week June 23, having presented Camille and My Uncle from Japan. The Opium Eater 24-30.

IDAHO.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): The Evil Eye June 15; good performance; large house. Season closed.

ILLINOIS.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Derthick, manager): Northwestern Male Quartette and S. Maude Gubson, reader, June 20. Duncan Clark's co. 7. Van Dyke and Eaton co. 22-28.——ITEM: William Owen is in the city coaching a number of young society people for a production of The Ironmaster 6. Mr. Owen will take one of the leading roles, and Juliette Sager, of What Happened to Jones, will also appear. The others in the cast will be Dr. Gurdron Potter, Fred Gilman, Ben Robertson, Dr. Hal C. Billig, Dr. Elbridge Alford, Will Hurlbut, Mrs. E. R. Bishop, Mrs. Will Glasner, Mabel Derthick, and Lila Lewis.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, manager): Dudley Buck, Jr., assisted by Clara Angell, gave a delightful song recital June 19; small but pleased audience. The Rivals was presented by the High School graduating class before a large and pleased audience 20.

CHAMPAIGN.—WEST END PARK CASINO (Mittenthal Brothers, managers): Murphy's Merrymakers, composed of Walter Waring, Joseph Williard, Ed Willis, Thomas Morse, C. Clay, J. H. Mathews, Kathryn Purnell, Anna Bell, Mabel Meredith, Eleanor Morey, to large and pleased audiences June 18-23.

PITTSFIELD.—K. P. OPERA HOUSE (F. L. Shriver, manager): Season closed with The Black Flag by the Barry Dramatic Club (local) June 18; large and pleased audience. Next season will open Sept. 4 with Under the Dome.

INDIANA.

TERRE HAUTE.—CASINO (Sam M. Young, manager): The New Casino, removed from Harrison Park and rebuilt at the Fair Grounds, was opened June 24 to an audience of over 3,000. The theatre has a seating capacity of over 2,500 and a stage large enough to put on the largest traveling spectacular production, and is fully equipped with a complete set of artistic scenery. The policy of Manager Young is to produce popular and standard plays with the stock co. and special acts by vaudeville performers changed each week. The stock co is composed of the following performers: Katherine Crego, Louise Reming, Edna Reming, Lavina Thompson, Little Garna, Kirke Brown, Edwin Forsberg, James R. McElhern, Mack M. Barnes, Gordon McDowell, and George W. Mahare, who will produce 24-30 The Golden Giant, The Black Flag, and Passion's Slave. The specialties for the week are Brandon and Regine, Bentham and Byrnes, Edna Reming, and J. E. McElhern.

ROCHESTER.—ACADEMY OF MUSIC (Davidson Brothers, managers): The Princess Bonnie (local), direction of William E. Rauch, June 21, 22, and 23; large houses; good performances. Bessie Bowers as Kitty Clover was very good.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. S. Ellis, manager): McNavin Comedy co. June 18-23. Plays presented: Fanchon the Cricket, The Little Romp, Sapho, Wanted—A Husband, and All a Mistake. Co. and houses fair.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): Season will open in September, or possibly earlier, if Manager Ellsworth can secure a good attraction.——ITEMS: A swindler has been doing active work at Charlton, Ia., where he worked the business men out of $65 and two gold watches valued at $350. His professed intention was to get up a home talent play, and the money he secured was to pay for advertisements to be thrown on a screen between the acts. He was known at Charlton as C. Wesley.—The Iowa Falls Military Band, of which Manager Ellsworth is manager, is in demand this season, and, aside from its weekly concerts here, will play at Forest City, Ia., 4, and furnish the music for the Grand Commandery of Knights Templar at Spirit Lake.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): The Pixies June 25, 26, under the direction of W. A. Milne, and a large chorus, for local benefit; good houses, considering heat.——RIVERSIDE AERIAL CASINO: Columbia Stock co. put on Asleep at the Switch and Kathleen Mavourneen 18-23, drawing good houses.

COUNCIL BLUFFS.—DOHANY THEATRE (Stevenson and Kennedy, managers): Gillingwater Stock co. opened an eight weeks' engagement June 24 to large business, presenting The Galley Slave.——ITEM: Tommy Keating is spending a few weeks with his parents here.

KEOKUK.—CASINO (J. C. Hultinger, manager): Ewing-Taylor co. closed a four weeks' engagement June 24. Repertoire: Rip Van Winkle, Caprice, The Player, The Unknown, Leah, My Uncle from India, and Lost in London.

FORT DODGE.—MIDLAND THEATRE (H. F. Mesarvey, manager): Lyllian Atwood in Sapho June 27.

KANSAS.

TOPEKA.—Everything still dark as a coal mine in Africa. Aside from the excellent concerts, drives and boating at Garfield Park, the only turf event now in the public eye is the Second Annual Topeka Horse Show, to be given June 27-30, at the Topeka Golf Club's links, near the suburb of Potwin. They have hung up purses or prizes aggregating about $1,000 (which the horses are talking of with bated breathing probably), and as the weather is sultry and most of our population asthmatic, we are all literally and figuratively thus holding our breaths, in gleeful anticipation of soon being permitted to pay for the privilege of seeing our wealthy people cut a swell and possibly accept the prizes that have been hung up by themselves, to catch their special "bobbies."
THOMAS R. HYATT.

WICHITA.—ITEMS: Manager E. L. Martling, of the Crawford Theatre, has returned from a trip to New York and Chicago.—The Crawford is being thoroughly renovated for the coming season. The walls are being frescoed, and a new system of electric lighting will be put in and other changes made.

KENTUCKY.

FRANKFORT.—A. G. Allen's New Orleans Minstrels played to large business, under canvas, June 23; poor performance.

MAINE.

PORTLAND.—PEAK'S ISLAND, GEM THEATRE (Robert K. Eberle, manager): The Fatal Card June 25-30 was well acted and drew good houses. Lost 24 Hours 2-7.——CAPE COTTAGE PARK, McCULLUM'S THEATRE (Bartley McCullum, manager): The Lost Paradise 25-30, with Beatrice Ingram back in the cast, is proving a decidedly popular attraction. The Girl I Left Behind Me 2-7.——ITEMS: The stage settings for McCullum's production of A Gilded Fool 18-23 deserve special mention. They excelled anything yet seen at a Summer playhouse here.—Mary Drummond Hay arrived at her home in this city 25.—Lisle Leigh came here 26 to spend the Summer.—Miss Eddington, a last season's favorite at the Gem, is enjoying a vacation at Peak's Island.—Stephen Bogwett, press agent at McCullum's Theatre, is also covering Riverton Park.—Edw. J. Sullivan, is at Peak's Island for the Summer.—Teresa Maxwell, leading lady of the Gem Theatre, has established herself a prime favorite.—The Corse Payton co. will play a special week's engagement at the Jefferson Theatre during Old Home Week, Aug. 6-11.—It is rumored that Corse Payton will lease the Granite Spring Theatre at Long Island.

BELFAST.—OPERA HOUSE (Bray and Maxfield, managers): Donnelly's Minstrels 4.——ITEM: Harry Carleton, who is summering at his cottage at Northport, recently lost a bag containing considerable money and a fine diamond ring.

EASTPORT.—MEMORIAL OPERA HOUSE (Wilbor A. Shea, manager): Ravel's Humpty Dumpty June 27 to capacity; pleasing performance. W. S. Harkins co. 29. Lilian Tucker co. 2-7 canceled. Elroy Stock co. 9-14.

HOULTON.—OPERA HOUSE (W. T. French, manager): Elroy Stock co. June 25-27 in Friends, Sapho, and A Spring Chicken; excellent co. Ravel's Humpty Dumpty 2.

BANGOR.—THE NOROMBEGA (F. W. Reed, manager): The Kennedy and Lloyd Stock co. closed its season June 23 to light business.

OLDTOWN.—CITY HALL (Gates and Woodman, managers): Ravel's Humpty Dumpty June 22 delighted a large audience.

CAMDEN.—OPERA HOUSE (W. R. Gill, manager): Imogene (local) filled the house June 22.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): The Pirates of Penzance was repeated June 25 for the benefit of Mr. and Mrs. Hermann F. Gruendler, the promoters. The performance went off with snap, the work of Emelie Gehring, John W. Roberts, Charles O. George, Mrs. Gruendler, and Maude O. George being especially good. The chorus showed careful training.

NORTH ADAMS.—ITEM: In Notre Dame Hall June 26 the French Dramatic Club produced L'Orpheline des Pyrennees and Le Tabatiere du Diable before a large audience.

MICHIGAN.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): Gaskell's Stock co. June 18-23 to fair houses; good co. Plays presented: The World, In the Alleghenies, A Jealous Wife, The Buckeye, Only a Woman's Heart, and The Dashing Widow. Kitty De Lorne co. 28-30 canceled. Albert Perry co. 9, 10.——CITY OPERA HOUSE (John Wilhelm, manager): Boston Symphony co. 14.

BENTON HARBOR.—BELL OPERA HOUSE (Bell and Mills, managers): Ill Henry's Minstrels June 20; packed house. Ill Henry's cornet solos and the Couture Brothers' acrobatic work were roundly applauded. Billy Clark scored heavily. Henry Starr Payne to poor house 21-23.

KALAMAZOO.—LAKE VIEW CASINO (Sam Mittenthal, manager): Clara Thropp co. June 25-30 in A Remedy for Divorce 25, 26; large attendance; first-class co. Fanchon the Cricket 27, 28. A Child of the Regiment 29, 30. Hadley Stock co. 2-7.

FLINT.—STONE'S OPERA HOUSE (H. A. Stone, manager): De Graw-Robinson co. June 25, 26 in Arabian Nights and Because She Loved Him So; poor houses; good performances.

CALUMET.—THEATRE (John D. Cuddihy, manager): Irving French co. June 21-23; fair business and performances. Plays: A Runaway Ife, An Irishman's Troubles, and O'Moore's Courtship. The Evil Eye 2.

LAKE LINDEN.—OPERA HOUSE (Henry Duquette, manager): Flynn's Sapho June 25; small business; co. fair.

MANISTEE.—THE GRAND (Edward Johnson, manager): Ill Henry's Minstrels June 18; good performance; S. R. O.

MARQUETTE.—OPERA HOUSE (E. S. Bien, manager): Altman Dramatic co. June 21-23; poor business; co. fair. The Evil Eye 2.

OWOSSO.—SALISBURY OPERA HOUSE (C. R. Salisbury, manager): Victoria Theatre co. June 21 in Caste to a small house.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): Holden Comedy co. 2-7.

MINNESOTA.

DULUTH.—LYCEUM THEATRE (E. Z. Williams, manager): N. C. Goodwin and Maxine Elliott June 25 in When We Were Twenty-one to S. R. O. The Evil Eye 29.

FERGUS FALLS.—LYCEUM THEATRE (W. R. Smith, manager): Georgia Minstrels June 25; fair business.

MISSISSIPPI.

YAZOO CITY.—CITIZENS' OPERA HOUSE (John Lear, manager): Katherine Stigler's musicale to large and pleased audience June 23. Frederick Speed lectured to fair house 25.

MISSOURI.

WARRENSBURG.—PERTLE SPRINGS CASINO (J. H. Christopher, manager): The stock co. played The Streets of New York June 17-23 to light business; good performance. Willard Dashiell was a clever Badger. The Gideon Bloodgood of O. W. Montague was equal to the previous good portrayals he has given. Puffy was excellently interpreted by M. H. Harriman, Edward Curran, William Mong, and A. B. Jennings did well in their respective parts. Madge Milton gave an excellent portrayal of Mrs. Puffy. The Alida Bloodgood of Emma Desmond was capital. Margaret Nelson was good as Lucy Fairweather. A. O. Jennings and Miss Desmond made hits in specialties. David Garrick, with William Mong in the title-role, 24-30.

ST. JOSEPH.—LAKE CASINO THEATRE (C. W. Young, manager): This theatre was formally opened June 23 by the Lake Casino Theatre Stock co. in The Bohemian and Cock Robin to packed house. The co. is first-class in every particular, and consists of Wilson Enos, George Farren, George Rhot, Ashley Rush, Lansing Rowan, Lottie Alter, and C. Y. Pugh. The co. will remain through the Summer.——ITEM: W. T. Van Brunt, president of the Lake Improvement Co., of St. Joseph, Mo., entertained the Lake Casino Stock co. and the members of the St. Joseph and Kansas City press at a banquet at the Lotus Club, Lake Contrary, 24.

MONTANA.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson, manager): The Evil Eye June 21; good performance; fair house. N. C. Goodwin and Maxine Elliott canceled on account of Mr. Goodwin's illness.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): Dark.——SUTTON'S NEW THEATRE (Dick P. Sutton, manager): The Real Widow Brown 2-7.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): The Evil Eye June 22; Good performance; fair house. The Real Widow Brown 10.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): The Evil Eye June 23; large and pleased audience.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Clara Hanmer co. June 25-28 and 30. The Real Widow Brown 29.

NEW HAMPSHIRE.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): Remenyi Concert co. 10.

NEBRASKA.

BROKEN BOW.—NORTH SIDE OPERA HOUSE (E. R. Purcell, manager): Alba Haywood to good business June 22; performance good.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (R. C. Pettingor, manager): As You Like It, by pupils of New Mexico Normal University, June 18; S. R. O. Musical festival by Las Vegas Oratorio Society 20, 21, to full lower houses. Prof. J. G. McNary, leader; Helen Buckley, soprano; Katherine Wheelock, contralto; Holmes Cowper, tenor; Adams Owens, basso, and a chorus of eighty.

NEW YORK.

ALBANY.—EMPIRE THEATRE (Adolph Gerber, manager): The Empire Stock co. closed its engagement June 21-23 by giving six performances of U. T. C. to small business. The co. has gone to Glens Falls and the theatre is probably closed for the Summer.——HARMANUS BLEECKER HALL (H. R. Jacobs, manager): The Snow and Heron Stock co. has made such a hit that it will stay all Summer. The double bill 21-23 of A Friend of the Family and Dr. Jekyll and Mr. Hyde served to pack the hall at each performance. Beginning matinee 26, East Lynne was played to the largest afternoon attendance of the season. Isabel Pitt Lewis was seen in the dual leading role to good advantage. Faust 28-30. Sapho 2.——PROCTOR'S (Fred F. Proctor, manager; F. F. Nash, resident manager): The Bond Stock co. is doing a larger business than last season, the house being crowded at each performance. The bill 21-23 was My Turn Next and A Pair of Spectacles. In the former Gustave Frankel played an amusing German character, and in the latter Sumner Gard surprised everybody by his natural portraiture of the character made famous by John Hare. Beginning 25, a triple bill was given, consisting of a farce, My Uncle's Will; Rain Clouds, in which Lionel Barrymore, a recent addition to the co., assisted Adelaide Keim in amusing their audiences, and His Last Legs, in which Mr. Bond is amusing. The specialties were violin solos by the Beecher Sisters and J. Sidney Macy. An Arabian Night and An Awakening 28-30.——ITEMS: The Regents at their meeting in Albany 25 granted charters to the American Academy of Dramatic Arts, New York, and to the American Institute of Applied Music, New York. The latter is authorized to issue $10,000 capital stock.—Manager Sam Shubert, of the Herald Square Theatre, was in Albany last week and said he would assume control of the Empire Theatre about Aug. 1. He will run it in connection with his theatres in New York, Syracuse, Rochester, Niagara Falls, and Utica.

SYRACUSE.—ITEMS: A new Summer theatre, called the Valley Theatre, will open with opera 2. Among the co. engaged are Laura Moore, Delia Niven, Mamie Scott, Herbert J. Carter, George Chapman, Tom Smith Martin, F. J. McCarthy, and W. H. Pringle; Louis Perle, musical director, and R. W. Lewis, stage-manager. Rehearsals have begun and the opening bill will be The Mikado. Fra Diavolo 9-14. Charles W. Daniels is business-manager.—The Grand Opera House will be redecorated and thoroughly renovated in July.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): Union College students presented John Kendrick Bangs' farce, The Bicyclers, to a good house June 22 and made a hit.——ITEM: Byron Ilgenfritz's co. opened for a week 25 under canvas; good business.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sheriock Sisters, managers): The Councillor's Wife, with May Robson and Eric Hope, 14.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Klark-Scoville co. began their third week June 25 to fair business.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): The Evil Eye June 28. Irving French co. 16-18.

OHIO.

SANDUSKY.—ITEM: A representative of the Cleveland architects, Barnum and Co., was in the city June 26 in consultation with Manager George A. Boeckling and Carl G. Nielson regarding the proposed improvements to be made upon the Nielsen Opera House. It is the intention of the owner and manager to make many radical changes in the present building, and the contract will be let as soon as the final estimates have been received, which will be in three or four days. Work will then be pushed rapidly, and the house is expected to be ready for opening by Sept. 1. The plans considered provide for new entrances on Jackson Street, a dining room, buffet, ladies' and gentlemen's retiring rooms, and a complete renovation and redecoration of the entire interior of the building.

PIQUA.—MIDWAY PARK THEATRE (C. C. Sauk, manager): Shadows of a Life June 21-23 by the J. W. Carner Stock co. drew well and pleased. Struck Gas 25-27 continued to please the crowds. Sentenced for Life 28-30.——ITEMS: Elk Night occurred at the park 20, when J. W. Carner was presented with a beautiful bouquet by his brother Elks of Piqua.—Howard and Dorset gave a specialty Elk Night and were heartily applauded. They intend to spend the Summer here.

DEFIANCE.—CITIZENS' OPERA HOUSE (Edw. S. Bronson, manager): Clarke Comedy co. June 25-30 canceled.

GALLIPOLIS.—ITEM: Mr. and Mrs. Oscar Eagle (Esther Lyon) have arrived here to spend the Summer at their home.

YOUNGSTOWN.—Kane and Higgins' Minstrels, under canvas, 10, 11.

OKLAHOMA TERRITORY.

EL RENO.—OPERA HOUSE (Clarence Via, manager): Fred Tatum co. June 21-23; fair business; good performances.——ITEM: Mr. and Mrs. Ferdinand B. Ashby (Nellie Blanchard) are here for a short stay.

ENID.—OPERA HOUSE: Adele Mead, violinist, June 20; good audience; satisfactory concert.

OREGON.

BAKER CITY.—NICHOLS' OPERA HOUSE (Nichols Brothers, manager): The Irish Duke (local) June 22; crowded house; poor performance.

PENNSYLVANIA.

LANCASTER.—CONESTOGA PARK THEATRE (A. E. Reist, manager): John E. Young Opera co. in Boccaccio delighted very large audiences June 25-30. The operetta had a spirited and satisfactory rendering. The cast: Boccaccio, Ethel Vincent; Pietro, Walter Thompson; Leonello, Warwick Gasor; Scalza, George Romaine; Fralelli, Lawn Allen; Lalleranghi, James A. Donnelly; Fiametta, Minnie Jarbeau; Perosella, Minnie Arling; Isabella, Luiu Cosgrove, and John E. Young as Lambertuccio. The fine work of Chris Burger's orchestra lent additional pleasure to the performances. Between the acts John E. Young and Walter Thompson gave specialties. Virginia 2-7.

HARRISBURG.—PAXTANG PARK (Harrisburg Traction Co., managers): Ideal Novelty co. June 18-23 was well received by good audiences. Twentieth Century Minstrels opened 25 for one week and are drawing well.

WILLIAMSPORT.—VALLAMONT PARK (J. A. Brosius, manager): Vallamont Stock co. June 18-27 in Told in the Hills, Turned Up, Michael Strogoff, and Why Jones Left Home; large audiences; excellent co.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Orr, manager): Season will open Aug. 28 with Al. G. Field's Minstrels.

COLUMBIA.—CHICKIES PARK THEATRE (Monk and Hershey, managers): Boston Comedy co. June 25-30; large business; fair performance.

UNIONTOWN.—Jackson's U. T. C., under canvas, June 22; good business; audience pleased.

CAMBRIDGE SPRINGS.—Pelham's Pavilion co. finished a very successful week June 23.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, manager): The Arnold Opera co. continues to please the public, who in return support it very generously. Martha 21-23 was well received. The work of Daisy Thorne was the feature. Paul Jones 25-27 was none the less popular, although new here. Phil Conors, a Memphis boy, was pleasing. Maritana 28.——ITEM: Manager Royle, of the Grand Opera House, left for New York 21.

KNOXVILLE.—CHILOWEE'S PARK THEATRE (Sheiso D. Peruchi, manager): Peruchi-Beidini co. in Monte Cristo and Ten Nights in a Bar Room June 18-23 pleased good crowds. The Two Orphans was creditably presented 25 to a packed house. The Black Mask, A Georgia Cracker, and Sapho are underlined.

TEXAS.

WACO.—PRESIDENT HEIGHTS AUDITORIUM (Harry S. Lewis, manager): Columbia Stock co. June 11-16 presented Wanted a Family and A Fight for a Million to large audiences; performances good. H. Guy Woodward joined the co. 11.——ITEM: Harry S. Lewis has been engaged to manage the President Heights Auditorium.
W. V. LYONS.

VERMONT.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): Bell Rock (local) June 28, 29.——MUSIC HALL: Remenyi Concert co. 4.

VIRGINIA.

LYNCHBURG.—WESTOVER PARK (F. M. Dawson, manager): Deahon Opera co. opened June 25 to S. R. O.; rest of week large audiences; performances good.

WASHINGTON.

TACOMA.—THEATRE (L. A. Wing, resident manager): The Evil Eye June 9; large attendance; splendid entertainment. A. H. Wilson made a great hit. N. C. Goodwin and Maxine Elliott in When We Were Twenty-one 18; S. R. O. Mr. Goodwin and Miss Elliott received their usual hearty reception. Play especially well set.——LYCEUM (G. Harry Graham, manager): Ten Nights in a Bar Room 12, 13; good co.

WALLA WALLA.—THEATRE (Charles F. Van De Water, manager): The Real Widow Brown June 27.——ITEMS: Stewart Allen, Laurence Griffith, and Mary Scott, late of the L. R. Stockwell co., are here, organizing a production of Home, assisted by prominent society people.—Stewart Allen will be lessee and manager of the Farragut Theatre, Vallejo, Cal., beginning Oct. 1.

SEATTLE.—THEATRE (J. P. Howe, manager): Clay Clement in The New Dominion and The Magistrate June 17-23; good houses; excellent performances.——THIRD AVENUE THEATRE (W. H. Russell, manager): The Real Widow Brown 17-23; fair houses.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): N. C. Goodwin and Maxine Elliott in When We Were Twenty-one June 18; S. R. O.; excellent performance.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (J. R. Morrison, manager): A Spring Chicken June 18; fair performance; good business.

WEST VIRGINIA.

PARKERSBURG.—TERRAPIN PARK CASINO (J. F. Arnold, manager): Opened to big business June 25; S. R. O. every night 25-30. Plays are changed twice each week and there are specialties between acts by Ruth and Clare Reynolds, Avon Breyer, and Boston and Young.

MANNINGTON.—OPERA HOUSE (J. M. Barrack, manager): Season will open Aug. 17 with Al. G. Field's Minstrels.

WISCONSIN.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seger, manager): Fane-Farrell co. June 18-23 in Country Folks, A Mother's Sin, Forgiven, The Midnight Bell, Hearts of Gold, and A Laughing Girl pleased good houses. Flynn's Sapho 27. Irving French co. 28-30. F. E. Long co. 2-7.

EAU CLAIRE.—GRAND OPERA HOUSE (Moon and Stussy Brothers, managers): Martha (local) to S. R. O. June 21.——ITEM: Myrta French and Iver Anderson have returned to their homes here for the Summer.

SHEBOYGAN.—LAKE VIEW BEACH THEATRE (Lew Silvers, manager): Summer stock co. in The Black Flag June 26 drew a large audience.

RHINELANDER.—GRAND OPERA HOUSE (H. E. Stoltzman, manager): Flynn's Sapho 2.

APPLETON.—OPERA HOUSE (J. W. Thickens, manager): Sapho 6. William Owen 25, 26.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): The Evil Eye June 30.

CANADA.

WINNIPEG.—THEATRE (C. P. Walker, manager): Cavalleria Rusticana June 6, 7 was produced by amateurs, directed by V. E. Skinner, to fair houses; meritorious performance. Principals: Miss Skinner, Mrs. I. Pitblado, V. Douglas, Torr Sharp, Miss Westerfield. Max Hendrick 18 more than pleased a large audience. The Evil Eye 25, 26.——GRAND (W. H. Seach, manager): Dark.——ITEMS: Amateurs will produce The Pirates of Penzance in September.—The Auditorium Rink has been fitted up for Summer theatricals. A commodious stage has been erected.—New electric fans have been placed in the Winnipeg Theatre.

HALIFAX.—ACADEMY OF MUSIC (J. D. Medcalfe, manager): W. S. Harkins co. played Quo Vadis June 18-23 to large business. Billy Van's Minstrels 25; fair house; performance poor.——ITEM: W. S. Harkins was entertained 23 at the grounds of Studley Quoit Club. Several officers of the army and navy were guests the same day.

YARMOUTH.—ROYAL OPERA HOUSE (J. D. Medcalfe, manager): Billy Van's Minstrels 2, 3.

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A GREAT DRAMATIC LIBRARY.—II.

In addition to this collection of old English plays, the library of the late Thomas J. McKee contains many choice specimens of early American plays and poetry. It is claimed that this library has the finest known collection of Poe's works extant, including the famous "Tamerlane." There are but two copies of this known, one of which is in the British Museum, and is said to be imperfect. The McKee copy is perfect. The bibliography of old English plays is continued:

THE EMPEROR OF THE EAST. A tragi-comedy by P. Massinger. 4to, 1632.
Acted with success at the Black Friars and Globe. Scene laid in Constantinople.

THE EMPRESS OF MONOCCO. A tragedy by Elk. Settle. 4to, 1673.
This play is the first that was adorned with illustrative plates, which are described by Halliwell as being "woodcuts," but they are evidently on copper. The first and second Prologue, "at court," were spoken by the Lady Elizabeth Howard, and were composed by the Lord Mulgrave and the Earl of Rochester. The folding frontispiece represents the façade of the theatre in Dorset Gardens.

THE EMPRESS OF MONOCCO. A farce by Thomas Duffet. 4to, 1674.
This is a burlesque of Settle's tragedy of the same title, and is very curious. At the end is "an epilogue spoken by Hecate and three witches, according to the famous mode of Macbeth." The large portrait opposite the title representing the black "Empress" is said to be a portrait of Harris the actor, and is particularly uncommon. A note in this copy states it to be a portrait of Griffin.

THE ENGLISH FRIAR; or, The Town Sparks. A comedy by T. Crowne. 4to, 1690.
Scene, London. First played in 1689.

THE ENGLISH PRINCESS; or, The Death of Richard the Third. A tragedy by J. Caryl. 4to, 1674.
There is nothing in it borrowed from Shakespeare.

THE ENGLISH TRAVELLER. A tragi-comedy by Tho. Heywood. 4to, 1633.
A very curious and amusing play; the scene, England. Regarding the peculiar story of old Wincote and his wife, the author in his "History of Women," where he has related it more at large, affirms it to be a fact.

EPSOM WELLS. A comedy by T. Shadwell. 4to, 1676.
This play maintained its popularity for many years. Dryden accuses the author of plagiarism:

But let no alien Sedley interpose,
To lard with wit thy hungry Epsom prose.

AN EVENING'S LOVE; or, The Mock Astrologer. A comedy by J. Dryden. 4to, 1671.
The scene, Madrid. Time, 1665.
This play met with success when first acted in 1668. The plot is partly from Corneille's Feinet Astrologue and Molière's Depit Amoreux and Les Precieuses Ridicules.

THE EXAMPLE. A comedy by James Shirley. 4to, 1637.
A capital plot, and written in the author's best manner.

FAIR EM, the Miller's Daughter of Manchester, with the Love of William the Conqueror, a pleasant comedy. 4to, 1631.
A curious old play, not divided into acts.

THE FAIR MAID OF THE EXCHANGE, with the Merry Humours and pleasant Passages of the Cripple of Fanchurch, furnisht with Variety of delectable Mirth. 4to, 1625. A comedy by Thomas Heywood. 4to, 1625.
A curious and amusing London play, first printed in 1607. It has an admirable plot.

THE FAIRY QUEEN. An opera. Anonymous. Acted at the Queen's Theatre. 4to, 1692.
It pleased the town; but, on account of the great expense in dresses, decorations and machinery, was not very profitable to those concerned. Founded on Midsummer Night's Dream.

FANCIES CHASTE AND NOBLE. A tragi-comedy by J. Ford. 4to, 1638.
Acted at the Phœnix, Drury Lane.

THE FATAL DOWRY. A tragedy by Ph. Massinger and Nathaniel Field. 4to, 1632.
"The pious behaviour of Charolois, in giving up himself voluntarily to imprisonment as a ransom for the corpse of his father, in order to obtain for it the rites of interment, is taken from the story of Cimon the Athenian, related by Val. Maxim., lib. v., cap. 4."——Halliwell.

FATAL LOVE; or, The Forc'd Inconstancy. A tragedy by Elk. Settle.
It does not appear to have had any success.

THE FATAL MARRIAGE; or, The Innocent Adultery. A tragedy by Thomas Southerne. 4to, 1694.
The plot is taken from Mrs. Behn's novel, "The Nun; or, The Fair Vow Breaker;" and the incident of Fernando's being persuaded to believe that he had been dead, buried, etc., is taken from the "Decameron" of Boccaccio.

A FATAL MISTAKE; or, The Plot Spoil'd. A play by Joseph Haines. 4to, 1692.
"According to Gildon, the attribution of the authorship to Haines is incorrect."—Halliwell.

THE FEIGN'D ASTROLOGER. A comedy. Anonymous. 4to, 1668.
This is translated from Corneille.

A FINE COMPANION. A comedy by Shakerley Marmion. 4to, 1633.
Acted before the King and Queen at Whitehall, and at the Theatre in Salisbury Court.

THE FLOATING ISLAND. A tragi-comedy by William Strode. 4to, 1655.
Published many years after the author's death, but it was performed by the students of Christ Church, Aug. 29, 1636, before the King. It was too moral in tone to suit the court; still it pleased the King so well that he soon after bestowed a canon's dignity on the author. The airs and songs were "set by Mr. Henry Lawes, servant to his late Majesty in his publick and private musick."

A FOOL'S PREFERMENT; or, The Three Dukes of Dunstable. A comedy by T. Durfey.
This is an alteration of Fletcher's Noble Gentleman.

THE FORTUNE HUNTERS; or, Two Fools Well Met. A comedy by James Carlisle. 4to, 1689.
"This play is not without merit; but Spruce's mistaking (though drunk) the hand of another for the handle of a pump, and orange flower for pump water, is too absurd."—Halliwell. The scene is in Covent Garden.

THE FOUR PRENTISES OF LONDON, with the Conquest of Jerusalem. An historical play, by Thomas Heywood. 4to, 1632.
This play, as Mr. Wharton observes, is burlesqued in Beaumont and Fletcher's Knight of the Burning Pestle. It is a mixture of the droll and serious, and was evidently intended to ridicule the reigning fashion of reading romances. The author in his address "To the Reader," says: "This tragi-comedy is one amongst two hundred and twenty, in which I have had either an entire hand, or at least a maine finger."

FRIAR BACON AND FRIAR BUNGAY. The Honourable Historie of Friar Bacon and Friar Bungay. Made by Robert Greene, maister of arts. 4to, 1630.
This is a very scarce and curious play.

GAMMER GURTON'S NEEDLE. A comedy by Mr. S., master of arts, *i.e.*, John Still, afterward bishop of Bath and Wells. 4to, 1661.
"The plot of this play, which is written in metre, in five regular acts, is nothing more than Gammer Gurton's having mislaid the needle with which she was mending her man Hodge's breeches, and which is, after much search, great altercation, and some battles in its cause, at last found sticking in the breeches themselves."—Halliwell.

THE GENTLEMAN DANCING MASTER. A comedy by W. Wycherley. 4to, 1673. Was not very successful. Acted only six times.

THE GENTLEMAN OF VENICE. A tragi-comedy by James Shirley. 4to, 1655.
"Shirley and his wife both died from fright, within twenty-four hours, at the great fire in London, 1666, after having moved from his house in Fleet Street to St. Giles in the Fields."

THE GENTLEMAN USHER. A comedy by George Chapman. 4to, 1606. Acted at court in December, 1613.

GLORIANA; or, The Court of Augustus Cæsar. A tragedy in rhyme, by N. Lee. 4to, 1676. A very curious drama and the plot absurd.

THE GRATEFUL SERVANT. A comedy by James Shirley. 4to, 1630.
This play met with great applause when acted. It is an excellent comedy.

THE GREAT DUKE OF FLORENCE. A comical history, by P. Massinger. 4to, 1636.
This play is recommended, in two copies of verses, by George Donne and John Ford. Sanazarro's giving the Duke a false account of the beauty of Lidia, seems to be a near resemblance to the story of Edgar and Elfrida, in English history.

GREEN'S TU QUOQUE; or, The City Gallant. A comedy by John Cooke. 4to, no date. (With a very curious portrait of Green, in stage costume.)
It was edited by Thomas Heywood, who tells us that it passed the test of the stage with great applause. The capital acting of Green, a celebrated comedian, in the part of Bubble, the city gallant, who, in answer to every compliment, comes out with the words, *Tu quoque*, to you, sir, caused the author, out of regard to him, to give it the present title. Green was both a writer and actor.

THE GUARDIAN. A comedy by A. Crowley. 4to, 1650. Was acted before Prince Charles at Trinity College, Cambridge, March 12, 1641.

HANNIBAL AND SCIPIO. An historical tragedy by Thomas Nabbes. 4to, 1637.
"This play was acted before women appeared upon the stage; the part of Sophonisba being performed by one Ezekiel Fenne. It is addressed, in verses, by the author, to the ghosts of Hannibal and Scipio, with an answer in their names directed to him. The plot may be traced in Cornelius Nepos and Plutarch."—Halliwell.

THE HEIR. A comedy by Thomas May. 4to, 1633.
"The plot, language and conduct of this play are all admirable, and many of the situations interesting: it met with great applause, and is highly commended in a copy of verses by Carew. The epilogue consists of only four lines."—Halliwell.

HISTRIOMASTIX; or, The Player Whipp'd. 4to, 1610.
This curious play was written toward the close of Elizabeth's reign, though not printed till 1610. It contains a ridicule or burlesque on the passage of Shakespeare's Troilus and Cressida, where Troilus, at parting, presents his sleeve to Cressida, and she gives him her glove.

HOFFMAN. The Tragedy of Hoffman; or, A Revenge for a Father. (Henry Chettle.) 4to, 1631. Dedicated by the publisher, Hugh Perry, to Master Richard Kilvert.

THE HOLLANDER. A comedy by Henry Glapthorne. 4to, 1640. Acted at court before the King and Queen. Scene laid in London.

HOLLAND'S LEAGUER. A comedy by Shakerley Marmion. 4to, 1632.
Acted before the King and Queen at Whitehall, 1633. The piece met with great applause at Salisbury Court in 1631.

THE HONEST WHORE. A comedy by Thomas Decker. 4to, 1616.
"This edition is simply that of 1615 with a new title-page. The first part contains 'The Humours of the Patient Man and the Longing Wife.' This part was written in 1604, in conjunction with Middleton. The second part, 4to, 1630, contains 'The Humours of the Patient Man, the Impatient Wife; the Honest Whore perswaded by strong arguments to turne curtizan again; her brave refuting those arguments; and lastly, the comicall passages of an Italian Bridewell, where the scene ends.'"—Halliwell. Both parts are in this collection.

HOW A MAN MAY CHUSE A GOOD WIFE FROM A BAD. 4to, 1608.
In the Garrick collection this play is ascribed, in manuscript, to a Joshua Cooke; probably it was John, the author of Greene's Tu Quoque.

THE HUMOROUS COURTIER. A comedy by James Shirley. 4to, 1640.
This amusing play was received with much applause. Scene, Mantua.

THE HUMOURISTS. A comedy by Thomas Shadwell. 4to, 1691.
The scene is laid in London in the year 1670, and the intention of it was to ridicule some of the vices and follies of the age.

HUMOUR OUT OF BREATH. A comedy by John Day. 4to, 1608.
This is a very curious and most amusing play, and very scarce.

THE HUSBAND HIS OWN CUCKOLD. A comedy by John Dryden (son of the great poet). 4to, 1696.
The prologue is written by Congreve.

HYDE PARK. A comedy by James Shirley. 4to, 1637.
Very amusing and humorous, and illustrative of the manners of the times. Scene, London. It was revived in 1668.

HYMEN'S TRIUMPH. A pastoral tragi-comedy by Sam. Daniel. 4to, 1623.
This was "presented at the Queene's Court, in the Strand, at her Majestie's magnificent Entertainment of the King's Majesty (James I.), being at the Nuptials of the Lord Roxborough."

IF YOU KNOW NOT ME, YOU KNOW NOBODY; or, The Troubles of Queen Elizabeth, in two parts, by Thomas Heywood. Part the first. 4to, 1613.
"Pepys, who saw this play on Aug. 16, 1667, does it very little injustice when he calls it a most ridiculous one."

IGNORAMUS. Comœdia coram Regia Majestate Jacobi, Regis Angliæ, etc., by George Ruggle. 12mo, 1630.
"This comedy was played by the students at Cambridge before King James I. It was composed with a view to ridicule the common law and lawyers of England, a subject extremely agreeable to James, who detested all laws the people had any hand in framing."

THE IMPOSTURE. A tragi-comedy by James Shirley. 8vo, 1652. Acted at the Private House, Blackfriars.

THE INJUST'D LOVERS; or, The Ambitious Father. A tragedy by W. Mountfort. 4to, 1688.
Mountfort was an actor and wrote several other plays. He was fatally stabbed in his own house by Captain Hill, an admirer of the celebrated Mrs. Bracegirdle.

THE INNOCENT USURPER; or, The Death of the Lady Jane Gray. A tragedy by J. Banks. 4to, 1694.
"This play was prohibited the stage on account of some mistaken censures and groundless insinuations that it reflected on the Government. The author, in his dedication "to my friend, the stationer, Mr. Bentley," however, has vindicated himself from that charge by setting forth that it was written ten years before, so that it could not possibly have been meant to cast a reflection on the then present Government. Scene, the Tower of London."

THE IRON AGE. A history, in two parts, by Thomas Heywood. 4to, 1632.
"Contains the rape of Helen, the siege of Troy, the combat between Hector and Ajax and Ulysses, the death of Ajax, etc."—Halliwell.

THE ISLAND QUEENS; or, The Death of Mary, Queen of Scotland. A tragedy by J. Banks. 4to, 1684.
"This piece was prohibited the stage; for which reason the author thought proper to publish it, in defense of himself and his tragedy. It was reprinted in 1704, with the title of The Albion Queens; or, The Death, etc. To this edition are the names added of Wilks, Booth, Oldfield, Porter, etc., in the dramatis personæ."—Halliwell.

THE ISLE OF GULLS. A comedy by J. Day. 4to, 1633.
This very curious play derives its name from the circumstance of nearly all the characters being "gulled." The plot is taken from Sir Philip Sidney's "Arcadia." It is a very good and amusing play and met with great success.

THE JEALOUS LOVERS. A comedy by Thomas Randolph. 4to, 1634. Considered the best of Randolph's works.

THE RICH JEW OF MALTA. A tragedy by Christ. Marlowe. 4to, 1633.
Was not published till many years after the author's death, and we have the text, as it was presented before the King and Queen at Whitehall by the Cockpit company about 1625, at which time it met with great success, Alleyn playing Barabas.

THE JOVIAL CREW; or, The Merry Beggars. A comedy by Richard Brome. 4to, 1652.
It was first acted at the Cockpit in 1641. Brome was a servant to Ben Jonson, but wrote himself into notice.

THE JUST ITALIAN. A tragi-comedy by Sir W. Davenant. 4to, 1630. Acted at the Black Friars.

THE KIND KEEPER; or, Mr. Limberham. A comedy by J. Dryden. 4to, 1680.
Pope, speaking of this author's writings, says, "As to his writings, I may venture to say, in general terms, that no man hath written in our language so much, and so various matter, and in so various manners, so well."

KING JOHN AND MATILDA. A tragedy by Robt. Davenport. 4to, 1655.
This is not mentioned in Halliwell's Dictionary. C. Lamb gives a scene from this in his selections from the Garrick plays.

THE KNAVE IN GRAIN NEW VAMPT. A comedy acted with great success "many dayes together" at the Fortune, by T. D. 4to, 1640.
"The incident of Julio cheating his drunken guests is repeated by Head in his 'English Rogue,' part iii., ch. 13; and that of his cheating the countryman of the piece of gold is in the 'Account of the Hard Frost' of 1684, p. 41. But, contrary to the usual custom, these writers have taken those incidents from the play, instead of the play being founded on their writings."

THE LADIES' PRIVILEDGE. A comedy by Hen. Glapthorne. 4to, 1640. Played twice at Whitehall before their Majesties.

THE LADIES' TRIAL. A tragi-comedy by John Ford. 4to, 1639. The scene lies in Genoa.

THE LADY OF PLEASURE. A comedy by James Shirley. 4to, 1637.
"Shirley claims a place among the worthies of this period, as the last of a great race, all of whom spoke nearly the same language, and had a set of moral feelings and notions in common."—Lamb.

THE LANCASHIRE WITCHES, and Teague O'Divelly, the Irish Priest. A comedy by Thomas Shadwell. 4to, 1682.
"The plays of Shadwell have in them fine strokes of humor; the characters are often originals, strongly marked and well sustained." Downe says the play was produced in 1681.

LODOVICK SFORZA, DUKE OF MILAN. A tragedy by Robert Gomersal. 12mo, 1632.
"The story of this play is to be found in Guicciardini, Philip de Comines, and Meseray, in the reign of Charles VIII. of France.

A LOOKING GLASS FOR LONDON AND ENGLAND. A tragi-comedy by Thomas Lodge and Robert Greene. 4to, 1617.
The plot is founded on the story of Jonah and the Ninevites in sacred history. "Greene was one of the most popular poets of the Elizabethan period. His dramas contain much real poetry, and are especially valuable as pictures of the wild, roystering life of the age."

LOVE AND REVENGE. A tragedy by Elk. Settle. 4to, 1675.
Is in a great measure borrowed from The Fatal Contrast, by Heminge.

LOVE AND WAR. A tragedy by Thomas Meriton. 4to, 1658. Never acted.

LOVE FOR LOVE. A comedy by W. Congreve. 4to, 1695. Performed at Lincoln's Inn Fields.
The music composed by Eccles. "We have had in Congreve a humorous observer in another school to whom the world seems to have had no moral at all, and whose ghastly doctrine seems to be that we should eat and drink and be merry when we can, and go to the deuce (if there be a deuce) when the time comes."—Thackeray.

LOVE IN THE DARK; or, The Man of Business. A comedy by Sir Fra. Fane. 4to, 1675. A busy and entertaining comedy, the plot borrowed from various novels.

THE LOVER'S MELANCHOLY. A tragi-comedy by John Ford. 4to, 1629. Acted at Black Friars and the Globe.
This play is highly commended in four copies of verses by friends of the author. "Ford was one of the first order of poets; he sought for sublimity, not by parcels in metaphor or invisible images, but directly where she has her full residence, in the heart of man, in the actions and suffering of the greatest minds."—Charles Lamb.

LOVE'S A JEST. A comedy by P. Motteux. 4to, 1696.
"In the two scenes in which love is made a jest, the author has introduced many passages from the Italian writers."—Halliwell.

LOVE'S CRUELTY. A tragedy by James Shirley. 4to, 1640. Licensed in 1631, acted at the Private House, Drury Lane. Scene, Ferrara.

LOVE'S SACRIFICE. A tragedy by John Ford. 4to, 1633.
This play was well received, and has a copy of verses prefixed to it by James Shirley. The author dedicates it "to my truest friend, my worthiest kinsman, John Ford, of Gray's Inn, esquire."

LOVE TRIUMPHANT; or, Nature Will Prevail. A tragi-comedy by J. Dryden. 4to, 1694.
This was the last play written by Dryden for the stage; but met with no success.

LUCIUS JUNIUS BRUTUS, Father of his Country. A tragedy by Nathaniel Lee. 4to, 1681.
Gildon in his preface to the "Patriot," says that this play was forbidden, after the third day's acting, by Lord Chamberlain Arlington, as an antimonarchical play.

LUMINALIA; or, The Festival of Light. 4to, 1637.
Presented in a masque at court, by the Queen's Majesty and her ladies, on Shrove Tuesday night, 1637. The surveyor of the Board of Works, "Inigo Jones, by command of Her Majesty, took on himself the contrivance of machinery for this masque, the invention of which consisted principally in the contrast of Light and Darkness. Night representing the anti-masque or introduction, the subject of the main masque being Light."

MACBETH. A tragedy, with all the alterations, amendments, additions and new songs. 4to, 1674.
This alteration was made by Davenant.

A MAD WORLD, MY MASTERS. A comedy by Thomas Middleton. 4to, 1608. "As it hath bin lately in Action by the children of Paule's."

A MAIDENHEAD WELL LOST. A comedy by Thomas Heywood. 4to, 1634. Acted at the Cockpit with much applause.

THE MAID OF HONOUR. A tragi-comedy by Phil. Massinger.
This play, which is meritorious, met with success. "Pure and chastened Massinger, a poet of unwearied vigour and consummate elegance, exhibits a perfectibility, both of diction and versification, of which we have, in dramatic poesy at least, no corresponding example. A transparency, perspicuity, sweetness, harmony, ductility, blended with strength and ease, in structure of his metre, which delight and never satiate."—Dr. Draper.

THE MAID'S REVENGE. A tragedy by James Shirley. 4to, 1639.
This is the second play written by this author.

THE MALL; or, The Modish Lovers. A comedy by J. D. 4to, 1674.
"This play has been ascribed to Dryden; but its style and manner bear little resemblance to those of that author."—Halliwell.

THE MAN OF MODE; or, Sir Fopling Flutter. A comedy by Sir George Etherege. 4to, 1676.
Dryden wrote an epilogue to this play. "Sir George left Cambridge undistinguished, but took his degree in foreign travel, came home to find the study of the law too base a drudgery for so free a spirit, and so took to living like a 'gentleman,' and to illustrating the devilishness of that career by reproducing it in dramas on the stage."—Dr. Doran.

THE MAN'S THE MASTER. A comedy by Sir W. Davenant. 4to, 1669.
This was the last play written by this author.

THE MARRIED BEAU; or, The Curious Impertinent. A comedy by J. Crowne. 4to, 1694.
Was frequently acted with general approbation. The story is taken from Don Quixote. "Crowne was the son of an Independent minister in Nova Scotia, who sought his fortune in England, and became a dramatic writer of considerable eminence, being patronized by the Earl of Rochester, and put forward by him in opposition to Dryden."

THE MARTYR'D SOLDIER. A tragedy by Henry Shirley. 4to, 1638.
This was the only play of this author which was ever printed. It met with great applause on the stage. It was edited after the author's death by John Kirke, who dedicated it to Sir Kenelm Digby.

THE MASSACRE OF PARIS. A tragedy by Nat. Lee. 4to, 1690.
The plot is founded on the massacre of the Protestants, at Paris, on St. Bartholomew's Day, 1572.

A MATCH AT MIDNIGHT. A comedy by William Rowley. 4to, 1633.
This is a very pleasant and amusing play. The design of Jarvis' hiding Blondhound under the widow's bed is the same as is found in an old story in the English Rogue.

THE MAYOR OF QUINBOROUGH. A comedy by Thomas Middleton. 4to, 1661.
The author has taken his plot from Stow, Speed, etc., in the reign of Vortiger, and has introduced into the piece several dumb shows, the explanation of which he puts into the mouth of Rainulph, Monk of Chester, whose Polychronicon he has closely followed.

THE MERRY DEVIL OF EDMONTON. (Attributed to Shakespeare.) 4to, 1626.
This scarce and very amusing play has been attributed to Shakespeare by Kirkman, and to Drayton by Coxeter. It is founded on the traditional account handed down in print of Peter Fabel, a native of Edmonton, commonly called "the Merry Devil of Edmonton." He is mentioned in Fuller's Church History. The following passage is in imitation of the well-known lines of Shakespeare:

My stiffened haire stands upright on my head,
As doe the bristles of a Porcupine.

MICHAELMAS TERME. A comedy by Thomas Middleton. 4to, 1607.
"Most of his plays are pre-eminently beautiful, many portions only inferior to Shakespeare."

MICROCOSMUS. A moral masque, by Thomas Nabbes. 4to, 1637.
This piece is called by Mr. Gifford "a very poetic rhapsody." It has commendatory verses by R. Brome, etc.

THE MISERIES OF INFORCED MARRIAGE. By George Wilkins. 4to, 1629.
This excellent old play was first acted about the year 1607.

THE MISTAKES; or, The False Report. A tragi-comedy by Joseph Harris.
The play was written by another person; but falling into the hands of Harris, he made many alterations in it, for the worse.

MITHRIDATES, KING OF PONTUS. A tragedy by Nath. Lee. 4to, 1678.
"Lee was a true poet in all the excesses of poetic feeling."—D'Israeli.

ALFRED BECKS.

ENGAGEMENTS.

Dorothy La Mar, re-engaged for the part of Laura in The American Girl next season.

Wallace and Allen, for Chandler and Robinson's Kings and Queens next season.

A. G. Bonney, as advance representative for the Schiller Stock company. Bessie Lee, for the same company.

Mae Stebbins, for A Stranger in New York, to be featured in her dancing specialty.

Percey R. Benton, to go in advance of the Flints next season.

Munro and Sage have engaged for their Prisoner of Zenda company Cecil Owen, W. L. Buchanan, Louis Gilbert, Hempstead Prince, Daniel Dickers, and Marion Daniels.

For Reaping the Whirlwind: Joseph Greene, Sol Aiken, Henry Stockbridge, Frank E. Jamieson, William D. Stone, William Warren, George C. Scotty, Eugene Rowley, John C. Maupin, Fanny McIntyre, Emerin Campbell, Hermina Wellington, Julia Aiken, and Nellie Gaston.

For the Sawtelle Dramatic company: Ned Curtis, Add J. Sharpley, H. R. S. Stafford, George Butler, R. E. Henderson, Anna Rodgers, Maude Sheridan, Rena Darrell; William Bean, carpenter; W. P. McBride, musical director; W. S. Maguire, advance agent. Rehearsals begin on Aug. 19 at Bristol, R. I.

Nan Hewins, with Louis James and Kathryn Kidder.

J. J. Liberman, press agent at Uhrig's Cave; Alex Spencer, musical director; Emilie Gardner, and George Shields, re-engaged by Fred E. Wright for A Trip to Chinatown.

Edith Hinkle, for the Harry Corson Clarke company in What Did Tompkins Do.

The Actors' Society of America last week made the following engagements: Thomas J. McGrane, for The Choir Invisible; George De Long, for A Midnight Bell; Joseph Greene, for Reaping the Whirlwind; Joseph M. Wickes, for Tide of Life; Cecil Jefferson, for Tide of Life; Leslie Matthews, with Blaney and Vance; Estelle Gilbert, for Secret Service; Mr. and Mrs. C. St. Martin, for The King of the Opium Ring; Beatrice Lieb, for Hello, Bill; Willard Bowman, for A Wife in Pawn (Hope Booth); Alfred Mayo, for A Wife in Pawn (Hope Booth); Frederic Douglas, with Blaney and Vance; Charles J. Burbidge, for Mrs. Flake's company, and Ethlyn Palmer, for A Young Wife.

By Liebler and Company for Monte Cristo: W. J. Dixon, Edgar Forrest, Alfred Long, Edward Thomas, J. Lane, Edward Lally, Mark Ellsworth, D. Ellis, E.J Smith, James Beebe, Sydney Smith, Fred Luce, John Acre, Thomas Dale, Robert Ayre, Catherine Curtis, Marie Lloyd.

John P. Brown, to play the professor in 'Way Down East.

Chas. A. Watson, agent, at liberty, MIRROR.

Good Digestion
Horsford's Acid Phosphate
Taken regularly after meals, removes the sense of distress, oppression and "all gone" feeling of the stomach.
Genuine bears name Horsford's on wrapper.

THE FOREIGN STAGE.

LONDON.

Summer Life in the British Capital—New Plays and Old.

(*Special Correspondence of The Mirror.*)

LONDON, June 23.

This has been a moist, unpleasant Midsummer week, and yet business has not appreciably improved at the theatres. As far as the gilt-edged and gold-spending amusement seekers are concerned, they have chiefly devoted themselves to

ETHEL NEWMAN.

the two big charity bills of the week—namely, Franklyn McLeay's Canadian fund matinee at Drury Lane, and the National Bazar at Olympia. Not only did all our own leading actors and actresses and singers appear at these functions, but also most generous assistance was given by the leading Americans now here. The only noted American who did not come was Mrs. Leslie Carter, and she could not, because she was suffering with laryngitis. The American Beauty crowd, who finish playing An American Beauty at the Shaftesbury next Wednesday, did all sorts of things to amuse, and one of the lovely ladies of the lively American contingent helped to sell programmes, flowers, and so forth, in aid of these respective good causes. The Canadian matinee netted about £3,000, and the National Bazar started by actor C. P. Little, drew £12,000. Among the most interesting features of the Canadian matinee were Irving's acting in Waterloo, Willard's welcome reappearance on the English stage with a poem of Browning's, Beerbohm Tree's Othello (his first appearance as the Moor), McLeay's Iago (his second appearance), and Dan Leno's Richard the Third. The last-named distinguished tragedian gave so profound, if slightly mixed, study of this tyrant that his aforesaid fellow-tragedians, who watched him from the wings, wept bitterly the balance of the time.

We have had several gory melodramas to cheer us during this mostly miserable Midsummer week. These bloodthirsty specimens have included one called The Black Bishop and another called The Red Coat. Both are by the same author, Barry Williams, who wrote the strong play, No Cross, No Crown, mentioned by me last week, and both are powerfully written and cleverly constructed. The Black Bishop and the Red Coat have been some time toured. The last-named play is dividing the week's bookings with No Cross, No Crown, and is being run by William Giffard, who is really the aforesaid Barry Williams, only he doesn't like to say so. It is, however, nothing to be ashamed of; he is a clever, serious actor, a still cleverer character ditto, a tremendous sword fighter, plus an athlete and knockabout of the Paul Martinetti type.

Harrison and Maude duly revived The School for Scandal at the Haymarket on Tuesday and made a good show on't. Your Paul Arthur came out admirably as Charles Surface; the exceedingly versatile and always able Sydney Valentine made an excellent if occasionally heavy Joseph; Lottie Venne a somewhat too modern Mrs. Candour; Cyril Maude an artistic Sir Peter Teazle, and Winifred Emery a delightful Lady ditto. Sheridan's great old comedy is magnificently mounted and the specially arranged gavotte is worth all the money charged for admission. The School for Scandal can only go on for about six weeks, when Harrison and Maude go a touring, sandwiched with a little holiday-making, and the Haymarket will pass for some weeks into the hands of Julia Neilson, who with tragedian W. Mollison and Comedian Louis Calvert is suburbanly touring with Mr. Shakespeare's comedy entitled As You Like It.

The said Mr. Shakespeare had another look in this week, when the Ben Greet Pastoral Players gave in addition to the above named play Twelfth Night: or, What You Will, in the lovely Botanic Gardens, Regent's Park. Although the lyrical aphorism of the clown in this piece to the effect that "the rain it raineth every day," seemed likely to be borne out, the performances were very enjoyable. Ben Greet, who sometimes varies the monotony of stage playing by reading the lessons in church o' Sundays, was a really funny Malvolio; Edith Wynne Matthison an admirable Viola, and Richard Hoodless a sonorous and handsome Duke Orsino. Next Tuesday the Ben Greeters will present the same author's early work, Love's Labor's Lost. If all goes well, and in spite of Jupiter Pluvius, your humble servant to command will be on the spot, for he has not seen the dainty play for some fifteen, or perchance sixteen, years, for the simple reason that, like the Spanish fleet, it has not been in sight.

That Sir Henry Irving had a glorious reception on his reappearance at the Lyceum last Saturday night of course goes without saying. The house was thronged in every part, the distinguished audience including many honored fellow-citizens of yours. That delightful play, Olivia, was the piece chosen for this important event, and Irving as good old Dr. Primrose and our beloved Ellen Terry as Olivia were in their very best form. Ellen's brother, Fred (husband to Julia Neilson), rejoined the company (after some fourteen years' absence) to play the sometime base, but subsequently repentant Squire Thornhill, originally played by poor Will Terriss not only at the Lyceum but also when the piece was first produced at the Court two and twenty years ago. Hermann Vezin was then the Dr. Primrose. Irving puts up The Bells and Waterloo at the Lyceum next Saturday night, keeping Olivia for matinee use *pro tem.*

Wilson Barrett's version of Quo Vadis duly made its first appearance in London at the Kennington Theatre on Monday with the same cast as at the original production at Edinburgh three weeks ago, when I went up there and fully described the piece to MIRROR readers. The play was splendidly received, Barrett and company taking five and six calls after the principal acts. W. B.'s Petronius, Edyth Lambart's Eunice, young Basil Gill's Vinicius, and Maude Jeffries' Lygia were popular throughout the evening.

George Alexander has decided to finish the run of The Man of Forty and to close his St. James' season next Saturday. Several of the suburban theatres, new and old, are very wisely closing for the Summer months. Penley is rehearsing The Private Secretary to presently succeed A Little Ray of Sunshine at his new Great Queen Street Theatre. D'Oyly Carte withdraws The Rose of Persia from the Savoy next week and puts up a revival of The Pirates of Penzance, pending the production of a new Irish opera by Captain Basil Hood and Sir Arthur Sullivan.

Your sweet compatriotess, Gertrude Elliott, has just been engaged by Forbes Robertson for his tours with For the Crown, Hamlet, etc. Mrs. Pat Campbell on Thursday afternoon revived at the Royalty that strange and so-called mystic play, Pelleas and Melisande, by the Belgian—the very Belgian — Shakespeare, Maurice Maetterlinck. Several distinguished playgoers, English and American, came along to find out what this play was all about. I am afraid they didn't come away any wiser. Martin Harvey, who is again playing Pelleas at these mystic matinees, will at his own theatre, the Prince of Wales', to-night revive The Only Way in conjunction with Ib and Little Christina. Mrs. Bernard Beere was, I regret to say, in the dreadful railway smash at Slough on the Great Western line last Saturday. She was traveling with her husband, Mr. Olivier, and was badly shaken. Poor H. J. Leslie was buried on Monday in his family grave at Highgate. His parents were much upset at certain remarks concerning him in the *Daily Mail's* obituary notice and have written to the proprietors thereof.

George Edwardes tells me that he has not yet settled to take the Adelphi from the Gattis. There is a hitch over an argument as to which side should rebuild the house. To-night Fred W. Sidney's droll farcical comedy, The Brixton Burglary, will be revived at the Strand in place of Madeleine Lucette Ryley's The Mysterious Mr. Bugle, which has only had a few weeks' run. Mrs. Ryley, however, will produce a new comedy called My Lady Dainty, at the Theatre Royal, Brighton, on Monday week.

It gives me the profoundest pain to have to inform you that Librettist William Schwenk Gilbert, J. P., has put his deeds upon his head and craved the law against Janette Steer with a view to stop her playing his Pygmalion and Galatea, on the ground that he does not agree with the "business" she has introduced and because she will insist upon his protegée, Regina Repton, wearing a wig as Cynisca. Yesterday the case was postponed because Janette threatens to produce considerable evidence on her side.

With this screed goes a picture of pretty Ethel Newman, who takes the role of the Salvation lassie, made famous by your Edna May, in the touring Belle of New York company, and has scored a tidy hit therein.

GAWAIN.

PARIS.

Maria Guerrero's Engagement—Le Precurseur—Poor Business Continues.

(*Special Correspondence of The Mirror.*)

PARIS, June 16.

Maria Guerrero's engagement has excited most interest among recent happenings. This beautiful and talented Spanish actress impressed Parisians with her great ability on her former appearances here, and when she opened at the Athenée a large and brilliant gathering welcomed her heartily. Guerrero's strong point is the portrayal of passion, into which she puts an irresistible torrent of force, but from this she can change easily and naturally to subdued tenderness, that is yet intensely powerful. In La Locura d'Amor (The Madness of Love), that was her opening bill, she has an excellent vehicle in which to display her ability. It is the work of Tamaño y Baus, and its heroine is Queen Juana, daughter of Ferdinand the Catholic and wife of Philip, King of Spain, whom she adores. The King, however, repays his wife's devotion by loving another, Aldara, supposedly the child of an innkeeper, but in reality the daughter of a king of another nation who has been killed in war. The Queen learns that he has planned to abduct Aldara, who is cold to his affection, as she loves a young captain, Don Alvaro. Juana discovers the King in disguise at the inn where Aldara resides, and as he will not abandon his plan she publicly exposes the plot. Don Alvaro, unaware of the identity of the would-be abductor, draws his sword and is about to slay him when the Queen stays his hand and compels him to kneel to his King. Still unresponsive to Juana's love, the King manages to bring Aldara to the royal palace as a lady-in-waiting. The Queen does not know her until she intercepts a letter written by Aldara to the King. Then she challenges her supposed rival to a duel, but the King prevents the combat and declares his consort insane. Learning that Aldara loves, not the King, but Alvaro, Juana's hatred for her is turned to love and the two women labor together to save Alvaro from Philip's wrath. In the last act the King has been taken ill and is dying. Too late he realizes the greatness of his wife's love, and he implores and obtains her forgiveness.

In the hands of Señora Guerrero, the character of Juana was delineated with wonderful realism. One saw into the heart of this woman burning with love and jealousy and crying out in vain for an answer to her yearning. In her womanliness she was yet a queen; in her queenliness still a woman. Señora Guerrero's husband, Don Fernando Diaz de Mendoza, played the King and gave the second best performance, while intelligent and effective work was done by Señor Lariva as Alvaro and Julia Martinez as Aldara.

Last January the Théâtre Libre produced two plays by Tola Dorian, and now the same society has mounted another of Madame Dorian's works, Le Precurseur (The Forerunner). This latest play, a historical drama, is entirely different in character from the other two, that were radical problem studies. But the same fault is evident in all—namely, an ocean of talk, for the most part foggily metaphoric, that hampers the development and clearness of the plot. The play has but two dramatic situations, and these are timeworn. In short, there is naught in Le Precurseur to change the opinion that, fluent though Madame Dorian may be as a writer, she has not mastered the technique of play-making.

The play deals with an interesting but unfamiliar period—the reign of James I. of Scotland. It was this James who, when a lad, was taken prisoner by the English and kept in confinement for eighteen years. During this time he studied much and thought deeply, and became a dreamer, an idealist: a "precursor" of his people in matters relating to their betterment. The story begins at the expiration of James' imprisonment, 1423. We see him receiving in marriage the hand of Jane, daughter of the Duke of Somerset. James harps at great length upon his theories, and he is still talking on them in the second act, that takes place in Scotland on the coast where the King and Queen have just landed. It is a moonlight night, and as James pursues his utopian discourse a ghostly figure bars his path and warns him of impending disaster. The scene is weird and not ineffective. The third act finds James upon the throne. Already he has begun the practice of his theories by making laws for the abolishing of the tyrannous rule of the feudal lords. Already his action has aroused the ire of these small despots, and there are ominous hints, conveyed none too clearly by Madame Dorian, of plots against the King's life. Ere the next act open warfare has broken out. James has razed the castles of the barons and has taken refuge in a monastery. He is wearied by the fruitlessness of his attempts at liberality and realizes that his ideas are too enlightened for his age. The barons are heard without, and the King conceals himself in a secret chamber. His hiding place is betrayed by his cousin, Robert Stuart, and the unhappy monarch is brought out and slain by the chief of the barons, Robert Graeme. The Queen, who brings aid too late, finds the body and, prostrating herself upon it, swears to avenge the murder. The corpse, embalmed, is lying in state in the last act, that occurs six months later. All the conspirators save Graeme have been executed, but the Queen has vowed that the body shall not be interred till all are dead. Graeme, defiant to the last, is brought in, and before he goes to his death he scores the dead man and defends his own course. He is led away, and his shrieks under the torture of the rack are heard, and to their accompaniment the Queen bears her young son—James II.—to the bier and makes him swear to carry on his father's ideas.

There was good acting done, especially by M. Larochelle as the King and M. Duloc as Graeme. Lina Monte, who was the Queen, spoiled her work by a too obvious endeavor to copy Sarah Bernhardt. The scenery was handsome.

At the Opéra, Massenet's Le Cid has been revived. Alvarez was the Rodrique, and while excellent, fell below the standard set by Jean de Reszke in the past. M. Delmas, Mlle. Bréval and Madame Bosman were fine. Mlle. Ackté, by the way, has signed with the Opéra for another three years.

M. Lemonnier, who manages both the Cluny and the Republique, tried to boom business recently by shifting the bills at these theatres, sending Coquin de Printemps from the Cluny to the Republique, and Une Cause Célèbre *vice versa*. The experiment proved a failure and the companies were changed back to their original theatres. The Republique has been closed the past few days for rehearsals of La Gouleuse, that will be produced to-morrow.

Tous Criminels, an old and vulgar farce, is the latest offering at the Dejazet. There is little to say in its favor.

La Fille Elisa, that has been reproduced at Antoine's Theatre, is a gloomy sermon against the penalty of solitary confinement, even more unpleasant than the plays here usually are. The interpretation is admirable.

A revival of Les Brigands is in preparation at the Variétés. Other operas will follow.

Loie Fuller has made enough money to secure a theatre of her own, that she has furnished handsomely and will open in a week or so.

At the Columbia Theatre at Neuilly is a spectacle called A Big Fire in New York, under the auspices of Charles F. McCarthy. An exciting picture of the way the New York fire department works, with real horses, engines and firemen. The attendance hasn't been large. The management should present season passes to the firemen of this city, so that they might take a few much needed lessons.

An interesting feature of the bill at the Marigny is the living reproduction of famous statues, bas-reliefs and pictures, given by Jean Marcel. It is the finest thing of the sort we have ever had. T. Nelson Downs is still a strong favorite here. The Marco twins are the big cards at the Folies-Bergere. Sandow is the star at the Casino de Paris.

Paderewski has begun a series of concerts at the Salle Erard to the usual multitude of worshipers.

A sensational melodrama, A Saint Lazare, has been produced at the Grand Guignol. It is the work of Regine Martial and Camille Clermont, and exploits Madame Bianchini, who was convicted some time back of attempting to poison her husband, a well-known costumer. Naturally, the play is utter trash.

Corneille's anniversary was celebrated, according to custom, with special performances at the Français and the Odéon.

There is a revival of Rivares et Loupy at the Cluny this evening.

Business continues bad at most of the theatres, the notable exception being Sarah Bernhardt's playhouse, where L'Aiglon is drawing immense audiences.

T. S. R.

BERLIN.

American Attractions—The Vienna Volks Company—Current Happenings.

(*Special Correspondence of The Mirror.*)

BERLIN, June 5.

To scan the amusement columns in the newspapers one might almost think one was in the United States. Barnum and Bailey's "Greatest Show on Earth" is here; Sousa's Band is at Kroll's Garden; there is a successful revival of The Geisha at the Theater des Westens; A Runaway Girl is being sung at the Lessing, and The Mikado, that will soon be seen at the Imperial Opera House. Barnum and Bailey opened to a poor crowd, owing to the cold weather, but business has been steadily increasing since. Sousa drew his usual large audience at Kroll's. The only successful member of the quartette mentioned has been The Runaway Girl, which opened the Summer season at the Lessing Theatre. Both the operetta and the company met with a cool reception and the managers are hastily preparing a substitute.

The principal theatrical event I have to chronicle, however, is the first Berlin appearance of the Vienna Volks Theater company, that is playing a several weeks' engagement at the Deutsches Theater. They opened with Anzengruber's delightful farce, Kreuzelschreiber, which was splendidly acted by Frl. Glöckner and Gribe, and Herren Martinelli and Meth. This was followed by Roberto Bracco's Untrue, preceded by Goethe's Geschwister. In both these plays we had the opportunity of welcoming back two Berlin favorites, namely, Helene Odilion and Rosa Retty.

Next came one of the several novelties the company especially prepared for their Berlin engagement, a four-act comedy of Karl Weis, entitled Uncle Toni. Uncle Toni, or Count Waldhof, is an utter good-for-noting, who has sunk so low as to sell his name and become president of a concern conducted by one Von Arnheim, who is little less than a swindler. Waldhof has a daughter, Countess Mizzi, and Arnheim a son, Richard. Mizzi and Richard, in the nature of things, would have fallen in love with each other if both fathers, for commercial reasons, had not forced a marriage upon them. Each one thinks the other is a party to this cold-blooded scheme, and they dislike each other cordially in consequence. In due time, however, they find one another out as it were and are happy. About this very slim story all manner of comic situations are woven, all more or less amusing and some original. Herr Tewele as Uncle Toni was so irresistibly amusing one readily forgot the plot and gave oneself up to the situation of the moment. Mention is also due Rosa Retty, who was a most winsome Countess Mizzi. Uncle Toni was followed by another novelty, especially prepared for Berlin. This was King Harlekin, a *maskenspiel* in four acts, by Rudolf Lothar. Why we should desire to take this play more seriously and not let it pass before us as the many colored "mask comedy" I do not know, unless it is that the idea is exceptional and capable of being molded into something completer than the author has given us. Lothar is to be envied for this idea, but it goes to show again that a play to be really good—I am speaking from the standpoint of a German audience—must have at least one of three things—poetry, truth or consistency. King Harlekin gives us, beyond the original idea, merely an abundance of movement and many clever sayings. Lothar is too impatient. He does not wait until his idea or his characters develop naturally into a perfect whole, but rushes on, thinking to force this development with all manner of external happenings.

The story is briefly this: Many hundred years ago in Italy there lay a king dying. He was a wicked king, and his brother, Tancred, who ruled in his place, was scarcely less cruel. The poor queen had wept her eyes blind, for though she hated the king, her husband, and her son, Bohemund, who "likened his father as two thorns 'neath the rose," she loves her country and bemoans its fate. After several years' absence Bohemund returns, and, though the enemy is almost upon them, he closes the gates of the city and makes merry with a company of players he has brought from a foreign land, among them Harlekin and Colombine. Now Harlekin loves Colombine with a jealous, daring love, and when he discovers Bohemund desires her beauty he kills him, without a moment's deliberation, just at the hour when the king dies and the people are crying "Long live King Bohemund." In days past Harlekin has often played the role of the prince in assisting Bohemund in his adventures. He has clothes, wig, beard, and is an actor. The risk is great; on the other hand death is certain. He dares it. He throws the body of Bohemund in the sea, and stands now before the people. His ambition is reached. Harlekin, the fool, the dog to be trodden on or petted, stands there a king before his subjects. "It is with another feeling of triumph than that I feel when I stand on the stage and the stupid people down there applaud and scream bravo." At the head of the army, under the direction of Tancred, he defeats the enemy at the city gates, and with this the first act ends. The following three acts do not fulfill the expectations the first has aroused. Harlekin finds he has not "learned the role of King." "He alone has power who is sure of his part and who is not at a loss for his answer." But Harlekin does not know his cues, and, finally, decides he can only be happy in his old life. In the meantime Colombine, believing him to be the prince and her lover's murderer, tries to kill him. In the last act he assembles the court together and bids his players play before them, he himself appearing again as Harlekin. He indulges in many impudent sayings and tells them many a bitter truth, which, coming from the prince, is smilingly received, and at the end of his play he escapes with Colombine, who, in the meantime, has been told the true state of affairs. The half-witted son of the king is placed upon the throne and the people cry "Long live the king." There is a great deal more in these last acts, a second attempt to kill Harlekin, and divers other comings in and goings out, many of which were superfluous. One scene, however, was strong, that in which Harlekin confesses to the blind queen that he is not her son, and yet receives the crown from her hands. The play, on the whole, was not nearly as well acted as the previous ones given, the only two members of the cast to which special mention is due being Rosa Retty (Colombine) and Victor Kutschera (Harlekin).

The next novelty after King Harlekin was a dramatization of Alphonse Daudet's "La Menteuse." All of you who have read this beautiful little sketch in the collection of *Femmes d'artistes* know its artistic worth. The drama, as we had it last week, was the most terrible evidence of maltreatment it was ever my misfortune to witness. The only thing to the dramatist's credit was that he did not put his name on the programme. Even Odilion was unable to make anything out of the title-role, and why the company brought it with them is a mystery. The last novelty, which was the best drawing card of the engagement, was Hermann Bahr's new play in three acts, The Star. The play itself, from every standpoint, is poor, but the splendid acting of every member of the cast, especially Frau Odilion, who was indeed the star, has crowded the house all week. Had a beginner written The Star it is safe to say he would have read his artistic death warrant in every paper in town the next day. But Hermann Bahr, the young author of The Athlete and other plays—none of which, by the way, have had much success—passes on with a little criticism here and there. Yet, as stated above, The Star is an exceedingly poor play. It is tiresome, except for the first act; the technique is bad, the characters are untrue, it is unwholesome morally, and, more than all, Bahr gives an impure and false picture of the lives of a people he has most reason to honor—the people of the stage.

Lona is the star of a Vienna theatre, beautiful, great and popular. She has had an affair with a count whom she never loved, and now that he has married she wants a new sensation and craves a "little every-day happiness." Bahr tries to make us believe this feeling is genuine, but the attempt is a poor one, and we do him the credit of thinking him too clever to believe it himself. The new play of the evening before has been a failure. Lona has been adversely criticised, and vents her ill humor in an outburst of sarcasm against the public, the critics and the poet-playwrights, all of which has been said many times before on and off the stage, and much of which, moreover, was risky in Mr. Bahr to say. It unconsciously returned to our minds later when we were making an effort to refrain from going to sleep.

The unfortunate poet calls on Lona. He is a young man holding a position at a post office and "writes plays in order that his soul may tread higher spheres." To make a very long story short, Lona thinks she finds in him her "every-day happiness," and they meet on the sly quite innocently. But they find themselves continually quarreling, until one day he asks her to marry him. She seems very elated at this, for in this respect at least he is different from the others, and the engagement is announced. In honor of this engagement Lona gives a supper that, in a fit of jealousy, her poet lover refuses to attend. He comes, however, at the last moment, in time to see Lona bid her former lover, the count, good-night, and kiss the theatre director or critic, or something or other. A scene ensues and Leopold leaves her. The doctor, who seems general utility man, comes in in time for Lona to have some one to talk to. She tells him, amid sobs and tears, she would have given up her career, even her life, for Leopold!! The doctor pats her kindly on the head and tells her after the first pain she will get over it, to which we silently agree. If we are told once during the play that stage people are different from other people, and that their morals must be judged from a different standpoint than that from which we judge others, we are told it twenty-five times, by the star herself, by the doctor, by the old tragedienne by the head claque, and by all the rest of them. A little actress, Flora, and her lover are brought in in the supper scene for the sole purpose, apparently, of illustrating this fact, which has been so impressed upon our minds. Flora's lover objects to her calling strange men "dear," whereupon she naively answers, "But if I don't know their names what else can I call them?" Then she begins from the beginning, that he had better not marry a girl from the stage, that their morals—and all the rest of it. All the stage people Bahr put before us talked and behaved like chorus people, except the star. We readily believe in Lona's talent. She would undoubtedly make a capital emotional actress, but to believe in her womanhood and her love, as Mr. Bahr would have us do, is out of the question.

Ludwig Barnay has celebrated his fortieth stage anniversary. He not only can look back on a successful life as an actor, but also as an actor-manager of the Stadt Theater in Hamburg, and as the founder and actor-manager at different times of both the Deutsches and Berliner theatres in Berlin, and the instigator of the Bühnen Genossenschaft Angehörigen, that corresponds practically to our Actors' Fund in America, and that has a capital of 25,000,000 marks.

Molière's Tartuffe and The Misanthrope have been revived at the Burg Theater in Vienna with great success. Josef Kainz played both title-roles. Hermann Nissen and his wife, Gisela Nissen-Schneider, two valued members of the Deutsches Theater company, have renewed their contracts with this house for another five years.

Sudermann's Glück im Winkel has met with great success at the Allesandro Manzoni Theater in Milan.

Agnes Sorma has included Sudermann's latest drama, Johannesfeuer, in her repertoire for next season. She will play the Maricke, which part Gertrude Eysold will originate here on the occasion of the play's first representation at the Lessing Theater in September.

JAMAICA.

Season of the Lambardi Opera Company—Concerts—Vaudeville.

(*Special Correspondence of The Mirror.*)

KINGSTON, June 18.

The Lambardi Italian Opera company closed a season of nine performances at the Theatre Royal June 13. The operas sung included Cavalleria Rusticana, I'Pagliacci, La Traviata, The Masked Ball, and Faust. About $5,000 was cleared on the season, the house being well filled at every performance. The local press praised the company highly. On June 16 the company left for Peru. They probably will play a return engagement in November.

Several concerts have been given on the island for the war and Indian famine funds.

It is reported that a vaudeville company from Cuba will pay us a visit shortly.

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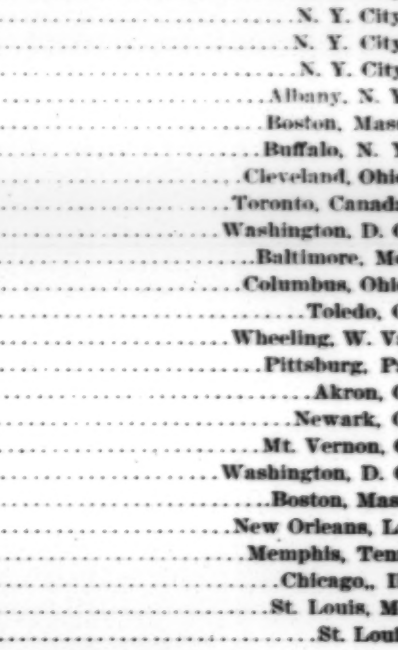

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A TURKISH BATH: Oshkosh, Wis., July 2-7.
ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., Oct. 9—indefinite.
ALTMAN DRAMATIC: Lake Linden, Mich., July 2-4, Iron Mountain 6, 7, Alpena 30-Aug. 1.
ARNOLD STOCK (J. F. Arnold, mgr.): Parkersburg, W. Va., June 4—indefinite.
AUBREY DRAMATIC STOCK (Mittenthal Brothers, mgrs.): Chicago, Ill., May 13—indefinite.
BACKMAN COMEDY: Fremont, Neb., Aug. 6-11.
BALDWIN-MELAVILLE STOCK (Walter S. Baldwin, mgr.): Montreal, Can., May 28—indefinite.
BELLOWS STOCK: Denver, Col., June 4—indefinite.
BRIGGS, FLOYD R.: Frankfort, Mich., July 2-4.
BRINKER-ABELL STOCK: Newark, N. J., June 11-July 7.
BURROUGHS, EDMUND: Rockport, Me., July 2-7, Belfast 9-14.
CARNER STOCK (Harry T. Webb, mgr.): Piqua, O., June 11-Sept. 1.
CASTLE SQUARE THEATRE STOCK (J. H. Emery, mgr.): Boston, Mass.—indefinite.
CHAPMAN-WARREN (Earl P. Adams): Columbus, Ga., May 28—indefinite.
CLUB PLAYERS (Alfred Rowland, mgr.): Cornwall Bridge, Conn., July 2-4, Lime Rock 9-11, Sharon 12-14.
COLUMBIA STOCK: Sioux City, Ia., June 11—indefinite.
CRITERION STOCK (S. H. Maguire, mgr.): Buffalo, N. Y., May 21—indefinite.
DODGE, SANFORD (Quo Vadis): Detroit City, Minn., July 3, 4.
DUNNE AND RYLEY ALL STAR: San Francisco, Cal., June 11—indefinite.
ELITE COMEDY: Kinderhook, N. Y., July 1-3.
ELROY STOCK: Red Beach, Me., July 2-4, St. George, N. B., 5-7, Eastport, Me., 9-11.
EWING-TAYLOR: Keokuk, Ia., June 25—indefinite.
FRAWLEY STOCK: Los Angeles, Cal., June 4—indefinite.
FROST STOCK: Antigonish, N. S., July 2-7.
HALL, DON C.: Oakland, Neb., July 3, West Point 4, Pender 5, Wakefield 6, Lowell 7.
HARKINS, W. S.: St. John, Can., July 2-7.
HEARTS ARE TRUMPS (Chas. Frohman, mgr.): Chicago, Ill., May 22—indefinite.
HUMPTY DUMPTY (Jas. B. Dixon): Columbus, O., Sept. 3.
KEMBLE COMEDY: La Porte, Mo., July 2-7.
KENNEDY AND GREENHILL'S PLAYERS: Kankakee, Ill., July 2-7.
KEYSTONE DRAMATIC (McGill and Shipman, mgrs.): Niagara Falls, N. Y., June 11—indefinite.
KLARK-SCOVILLE (Nep Scoville, mgr.): Fulton, N. Y., July 2-7, Cortland 9-14.
LINDLEY, HARRY: North Bay, Can., June 23—indefinite.
LONG, F. E.: Ashland, Wis., July 2-7.
LYCEUM CO. (Shipman's): Toronto, Can., July 4.
LYCEUM STOCK: Kansas City, Mo., June 25—indefinite.
LYCEUM THEATRE STOCK: Rochester, N. Y., May 28—indefinite.
LYONS, LILLIAN: Crystal, Mich., July 1—indefinite.
MACK-FENTON STOCK (Wilbur Mack, mgr.): Akron, O., June 11-Sept. 3.
McVICKER THEATRE: Connautville, Pa., June 25—indefinite.
MAXAM AND SIGHTS: Ada, Minn., July 2-7.
MAXWELL STOCK (A. A. Mudge, mgr.): Sault Ste. Marie, Mich., June 25-July 14.
MILLER, HENRY: San Francisco, Cal., June 25—indefinite.
MITCHELLS, THE: Coal Creek, Col., July 2-7.
MORRIS, WM., STOCK: Washington, D. C., June 11—indefinite.
PERUCHI-BELDINI: Knoxville, Tenn., May 21-Aug. 18.
PETERS, PHIL AND NETTIE: Meridian, Miss., July 2-7.
PIERSON STOCK: Atlanta, Ga., June 25—indefinite.
PIKE THEATRE: Detroit, Mich., June 11—indefinite.
RICHARD'S STOCK: Halifax, N. S., July 2-14.
ROBER, KATHERINE: Providence, R. I., June 4—indefinite.
ROBSON, D. J.: Alpena, Mich., July 16-21.
ROBSON THEATRE: Columbus, Ga., June 4—indefinite.
SALISBURY STOCK (Sherman Brown, mgr.): Milwaukee, Wis., May 21—indefinite.
STEVENS' COMEDY: Seymour, Ind., July 2-7.
TEN NIGHTS IN A BAR ROOM (Annie Lysle): Litchfield, Minn., July 2, 3, Waverly 4-6, Kingston 7.
THANHOUSER STOCK (Edwin Thanhouser, mgr.): Milwaukee, Wis.—indefinite.
THE DAIRY FARM (J. H. Wallick, mgr.): Chicago, Ill., May 13—indefinite.
THE REAL WIDOW BROWN: Butte, Mont., July 1-7, Great Falls 9, Bozeman 11, Livingston 12, Billings 13, Dickinson, N. D., 16, Bismark 18, Winnipeg, Man., 20, 21.
UNCLE TOM'S CABIN (Amazon Bros.'): Meyersdale, Pa., July 3, Bedford 4.
UNCLE TOM'S CABIN (Arlington's): Clayburg, Pa., July 5, Henrietta 6, Coalmont 7, Cumberland 9, Hopewell 10, Tatesville 11, Lutzville 12.
UNCLE TOM'S CABIN (Harris'): Hastings, Pa., July 3, Ebensburg 4, Williamsburg, Pa., 5, Hollidaysburg 6, Franktown 7, Duncansville 9, Roaring Springs 10, Martinsburg 11, Saxton 12.
UNCLE TOM'S CABIN (Jackson's): Lilly, Pa., July 3, Gallitzin 4, South Fork 5, Bolivar 6, Latrobe 7.
UNCLE TOM'S CABIN (Stetson's): Hackettstown, N. J., July 3, Newton 4.
VALENTINE STOCK: St. Paul, Minn., June 11—indefinite.
WARD AND VOKES: Toronto, Can., Aug. 27-Sept. 1.

OPERA AND EXTRAVAGANZA.

A RUNAWAY GIRL: Manhattan Beach, N. Y., June 23-July 7.
ARNOLD OPERA: Memphis, Tenn., June 25—indefinite.
BLUMENTHAL OPERA: New York city June 18—indefinite.
BOSTON LYRIC OPERA: West Superior, Wis., Aug. 1.
CANTORE OPERA: So. Framingham, Mass., July 2-7.
CASTLE SQUARE OPERA: Chicago, Ill., June 25—indefinite.
CHESTER PARK OPERA (A. R. Gosling, mgr.): Winton Place, O., June 24—indefinite.
FAY OPERA (J. B. Camp, mgr.): Louisville, Ky., May 28-July 7.
MONTEGRIFFO AND ALLEN OPERA: New York city—indefinite.
OLYMPIA OPERA: New Orleans, La., April 23—indefinite.
RAVEL SPECIALTY (Willard Stanton, mgr.): Woodstock, Me., July 3, Moncton, N. B., 10, 11, St. John 12-14, Halifax, N. S., 16-18.
ROBINSON COMIC OPERA (Frank V. French, mgr.): Montreal, Can., June 11-Sept. 1.
SPENCER OPERA: St. Louis, Mo., June 3—indefinite.
THE BELLE OF NEW YORK: Boston, Mass., May 21—indefinite.
THE EVIL EYE (Sidney R. Ellis, mgr.): Calumet, Mich., July 3, Marquette 4, Escanaba 5, Marinette 6, Green Bay, Wis., 7.
THE LADY SLAVEY: Boston, Mass., April 23—indefinite.
THE ROUNDERS (George W. Lederer, mgr.): New York city June 23—indefinite.
WILBUR-KERWIN OPERA: Columbus, O., June 11—indefinite.
WILBUR OPERA: Providence, R. I., June 4-Aug. 25.
YOUNG, JOHN E., OPERA: Lancaster, Pa., June 11-Sept. 1.

VARIETY.

ADAMS', JAS. R., HUMPTY DUMPTY CO.: Asbury Park, N. J., June 30-Sept. 10.
ADAMS', JAS. R., PANTOMIME: Atlantic City, N. J., June 23-Sept. 10.
AMERICAN MOTOGRAPH (John H. Garrison, mgr.): Toronto, Can., Jan. 29—indefinite.
McGINLEY, ROB AND EVA: Osage, Ia., July 3, 4.
SPAUN'S, BYRON: Little Falls, N. Y., July 2-7.

MINSTRELS.

BOOM'S: New Britain, Conn., July 2-7.
BRYANT AND SAVILLE'S: Pottsville, Pa., July 2-7.
DONNELLY'S, TOMMY (F. A. Owen, mgr.): Camden, Me., July 2, Belfast 4, Searsport 5, Castine 6, Bucksport 7, Ellsworth 9, Millbridge 10, Cherryfield 11, Jonesport 12, East Machias 13, Machias 14, Bar Harbor 16.
KANE AND HIGGINS (P. H. Kane, mgr.): Pittsburg, Pa., July 2-7, Beaver Falls 9, Youngstown, O., 10, 11, Niles 12.
NASHVILLE STUDENTS (Rusco and Holland, mgr.): Nanaimo, B. C., July 3, Vancouver 4, New Westminster 5, Mt. Vernon, Wash., 6, Everett 7, Tacoma 9, No. Yakima 10, Spokane 11, Wallace, Id., 12, Missoula, Mont., 13, Anaconda 14, Butte 15-18.
QUAKER CITY MINSTRELS (Leo Wright, mgr.): Ocean City, N. J., July 2-9.

MISCELLANEOUS.

BANDA ROSSA (Howard Pew, mgr.): Minneapolis, Minn., June 24—indefinite.
BROWNIES IN FAIRYLAND (Palmer Cox; S. H. Friedlander, mgr.): Carson, Nev., July 2, 3, Virginia City 4, 5, Marysville, Cal., 7, Chico 9, Red Bluff 10, Redding 11, Ashland, Ore., 12, Grant's Pass 13, Roseburg 14 Eugene 16, Albany 17, Salem 18, Oregon City 19, Astoria 20, Vancouver, Wash., 21.
BUFFALO BILL: Watertown, N. Y., July 3, Syracuse 4, Auburn 5, Ithaca 6, Rochester 7, Mt. Vernon, O., 10.
CANADIAN JUBILEE SINGERS: Independence, Ia., July 3, Manchester 4, Dyersville 5.
CANTON CARNIVAL: Elmira, N. Y., July 2-7.
DOUGLAS HINDOO CO.: Flemingsburg, Ky., July 4, Somerset 9.
EZELL (Hypnotist): Fortuna, Cal., July 3-5, Eureka 6-8.
FLINTS, THE (Hypnotists): Lebanon, Pa., Aug. 13-18.
INNES BAND: Atlantic City, N. J., June 30—indefinite.
KELLAR (Hypnotist): Portland, Or., July 2-4.
LENNA HOWE ORCHESTRA: Bangor, Me., June 17-Sept. 1.
LIBERATI'S BAND: Philadelphia, Pa., June 18—indefinite.
MIKEL, NAT, CARNIVAL: Toledo, O., June 25—indefinite.
REMENYI CONCERT: Laconia, N. H., July 10.
SEVENGALA (Walter C. Mack, mgr.): Ludington, Mich., July 2-7, Manistee 9-14, Traverse City 16-21.
SOUSA'S BAND: Paris Exposition, July 2-15.
SMITH AND GORTON (Cal. G. E. Dunbar, mgr.): Hartwick, N. Y., July 2, 3, Laurens 5, 6, Mount Vision 7.

CIRCUSES.

AMENT, CAPT. W. D.: Fond du Lac, Wis., July 3-4.
BARNUM AND BAILEY: Leipzig, Germany, July 2-15.
CAMPBELL BROS.': Hanna, Wyo., July 3, Laramie 4, Cheyenne 5.
FOREPAUGH AND SELLS BROS.': Faribault, Minn., July 5, Minneapolis 6, St. Paul 7, Duluth 9, St. Cloud 10, Willmar 11, Sauk Centre 12, Fargo, N. D., 13, Grand Forks 14, Fergus Falls 16.
GENTRY'S DOGS AND PONIES: Winnipeg, Man., July 2-7.
KENNEDY BROS.' WILD WEST: Ft. Wayne, Ind., July 2-7.
LAMBRIGGER'S ZOO: Connellsville, Pa., July 2-7.
McCORMICK BROS.': Dennison, O., July 3.
RINGLING BROS.': Ft. Dodge, Ia., July 3, Le Mars 4, Worthington, Minn., 5, Emmettsburg, Ia., 6, Iowa Falls 7, Waterloo 9, Hancock, Mich., 20, Calumet 21.
ROBINSON'S, JOHN: Ft. Pleasant, W. Va., July 3, Charleston 4, Piona, O., 10.
TUTTLE'S OLYMPIC: Barnesboro, Pa., July 3, Asheville 4, Bakers 5, Creason 6, Gallitzin 7.
VAN AMBERG AND GALLAGHER'S: Groton, N. Y., July 3, Moravia 4, Aurora 5, Union Springs 6, Auburn 7.
WALLACE BROS.': Benton Harbor, Mich., July 12.
WELSH BROS.: Jersey Shore, Pa., July 3.
WELSH BROS.' R. R.: Hornellsville, N. Y., July 3, 4, Wayland 5, Dansville 6, Mt. Morris 7.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Adley, Minnie, Margaret Adams, Florence Ashbrooke, Mrs. J. Arthur, May Anderson, Marion Abbott, Pearl Andrews, Mrs. Jos. Alder, Ethel Adams, Ricca Allen, Margaret Anglin, Mae Abide, Maud Atkinson, Annie Allison, Marylan Arbuckle, Nellie Akerstram, Nota Abbott, Adelaide Randall Atwood.

Bradford, Lena, Adine Bonner, Blossom Boardman, Mabel Bonner, Le Clare Bernard, Mrs. J. F. Bragg, Mary Blaisk, Annie Buckley, Winona Bridges, Gertrude Boswell, Ethel Brown, Marie Beaugarde, Helen Bertram, Janet Barrington, Hattie Bernard, Eleanor Barry, Marie Bishop, Mary Blyth, Ada Bernard, Miss. Bartho, Mme. Blessing, Mrs. H. Bloodgood, Kuehne Beveridge, Blanche Boone, Mrs. Bearing, Giza Brackett, Mrs. G. Bloemquest, Miss Boyer, Edna Bramley, Mabel Boston, Hope Booth, Kitty Beck, Alice Butler, Marion Bolton, Maude Bagley, Frances Brooke, Hazel Burroughs, Josie Barrows.

Conway, Vera, Aneta Cleem, Charlotta Church, Elaine Crawford, Shirley M. Crawford, Bernice Childs, Nellie Castle, Mrs. Maurice Cook, Eleanor M. Cowper, Olive Clayton, Laura A. Cliff, Nanette Comstock, Lillian Crawford, Miss Cleveland, Carmello Sisters, Harriet Clark, Margaret F. Carull, Florence Crosby, Maud Cooling, Edith Crawford, Charlotte Crane, Nellie Callahan, R. M. Crane, Mrs. Jno. Crockett, Mrs. Forester Carr, Mrs. M. J. Clark, Della Clark, Miss Cosgneet, Sadie Cashman, Miss R. Chisnin, E. Campbell, Ida Rich Collette, Marion Conoire, Daisy Chaplin, Rose Crouch, Fanchon Campbell, Jean Chamblis, Georgie H. Cameron, Lillian Cooley, Alma Chester, Anita Cordella, Bertha Creighton, Mrs. C. G. Craig, Alice Cameron, M. J. Clarke.

Dressler, Marie, Anna Dalroth, Helene Du Carte, Augusta de Forest, Grace Darling, Jessie R. Davis, Flora Dorset, Maude Daniels, Lena Dyetra, Lillie Day, Virginia Drew, Lell De Gross, Camille D'Arville, A. Denhaim, Mrs. De Koven, May Davenport, Marie De Bean, Dorothy Drew, Kate Dalgish, Helen Darbu, Marie Dentl, Clara Dickey, Edna R. De Witt, Margaret Dunn, Carmlana H. Dunlevy.

Elberta, Carrie, Kath. Evans, Eleanor Elton, Bertha Earle, Dorothy Earle, Ethel Eagleton, Olive Evans, A. Eaden, Blanche Earl, Edith Edell, Lelia Eddinger, Maud Elliott, Jenny Eddy, Lizzie Evans, Madelline Payne, Irene L. Emmett, Madge Edwards.

Francis, Carolyn, Bertie Fowler, Minna Perry, Ethel B. Ferguson, Myrta French, B. Foster, Helen Ford, Margaret Follette, Cissy Fitzgerald, Grace Fox, Ethel Fuller, Maud Frederick, Grace Filkins, Nina G. Faillin, Emily Francis, Margaret Fields, Emma Field, Virginia Foltz, Eugene Fougere, May Fisk.

Gordon, Eleanor, Minnie Gale, Estabrooke Galloway, M. Gilroy, Daisy Graham, Anna Goodwin, Nellie Gillichrist, Puppy Gibbons, May Goocke, Lucy Gardner, Mattie Goodrich, Alberta Gallatin, Lillian Green, Maude Gordon, Josephine Galeter, Grace Gresham, Louise Galloway, Elma Gillette, Gerraty Sisters, Carolyn Graves.

Hall, Pauline, Ethel Le Roy Haywood, Miss Hillman, Clara Vonde-Heide, Nellie Hawthorne, Mary Horne, Maud Horford, Helen Harrington, Jessie Harcourt Co., Mabel Howard, A. M. Hendricks, J. Henderson, Marie Hashaw, May Hicks, E. M. Holland, Rose Hale, Nellie Hughes, Minnie S. Hawley, May Hosmer, May Hampton, Amy Hadden, Edna W. Hopper, Y. Hankins, Miss Hassett, Mary Hampton, Maggie Hern, Lucie Henderson, Claudia Hubbard, Beryl Hope, Mrs. Lew Hawkins, Mrs. T. C. Hamilton, Alice Holbrook, Ida Hamilton, Jane Holly, Kath. Howard, Alice Hansen, Alice Harrison.

Irwin, Mabel, Edith Ives, Athol Idding, Alice Irving, Mrs. J. Irving, Grace Irving.

Jackson, Virginia, L. Tyson Jermon, Mme. Januschek, Hilda Jermon, Ada Jull.

Kerwyn, Elsie, Kath. Kidder, Susie Kirwin, Claire Kulp, Mrs. G. S. Knight, Mrs. Frank Knowles, E. De Witt Kennedy, Mrs. Kelly, Kara Khrain.

Lauer, Sadie, Madge Lessing, Lilla Linden, Emma Lewis, Alberta Lee, Maybell Lawrence, Maud Lancaster, Nellie Loomis, Kitty Lawrence, Nettie Lyford, Norah Lamison, Ada La Rose, Eda Luby, Sylvia Linden, Fay La Mahr, Gretchen Lyons, Kate Lester, Ada L. Lawrence, Clara Langley, Bonnie Lottie, Evah Leonard, Clara Lipman, Hope Leonard, Camille La Tour, Grace Lamkin, Olivia Lowe, Alice Lyon.

Moon, Clara Thompson, Jessie Merrifees, Pauline Moran, Manda Morrison, Marie Minturn, Julia Morrison, Ada Melrose, Sue Belle Meade, Helen Marvin, Adeline Mann, Georgie Mendion, Mollie Milner, Beatrice Moreland, Meta Mayhard, Sandol Milliken, Lillian May, Mabel Mayborne, Clara Mullin, Irene Milliken, Julia Marlowe, B. Moulton, Mabel Morrison, Clara Morris, Mrs. Edwin Mayo, Lucie Moore, Dorothy Morton, Alice Montague, Kitty Mitchell, Marie Molyneaux, Mrs. W. J. Mason, A. B. Moon, Camille Martin, Louise Montrose, Catharine Mahoney, Rose Moulton, Anna Mayora, Eleanor Morrow, Dolly Mann, F. Myring, Sarah F. Mars, Margery Marston, Florence Morse, Dorothy Martin, Lucy Mitchell, Merle Manning, Ursie McCleary, Millie McDonald, Maud McDonald, Edna MacBoth, Gertrude Dion McGill.

Nicoll, Iola, Allie Newell, Gertrude Norman, F. Norwood, Alvira Nelson, Mary Nielson, Mrs. Paul F. Nicholson, Edmorah Nohar, Tillah Nelling, Florence Norwood, Nellie Nichols, Carrie Neilson.

Otis, Margaret, Adele Ouri, Minnie Olp, Sara G. Osgood, Natalie Olcott.

Pingree, D. A., Marion Paull, Julia R. Penfield, H. L. Parkhurst, Katie Putnam, Hazel Pugsley, Grace Plaisted, Minnie Poor, Ida Parks, Jennie Pettes, Cath. Rome Palmer, Marie Peberman, Leslie Palmer.

Russell, Annie, Maud Renaud, Adele Ritchie, Elsie Ropee, Corona Ricardo, Flo Rossland, Pearl Rilling, Kittie Rhoades, Adelaide Russell, Lou Ripley, Penny Rice, Mme. Rotha, Leslie Reese, Katherine Reber, Vera Rivers, Maud Ramey, Elizabeth Rathburn, Lida Rexford, Florence Rossland, Jean Ramsdin, Marie Rose, Jessaline Radzera, J. T. Richmond, Ada Russell, Francesca Redding, Lolla Roemer, Helen Rimmer.

Sarraco, Eliza, Mrs. Jno. Stamford, Pauline Sights, Hazel Stone, E. I. Stewart, Carrie Scott, Alice Saunders, Helen Sylvania, Mrs. J. R. Smiley, M. J. Summers, Adah C. Sherman, Anna Stannard, Emma Spohr, Rose Stahl, Dorothy Sherrod, Mrs. Fred Saloman, Beth Somerville, Ray Shaw, Bessie M. Sears, Virginia Spencer, Belle Stokes, Minnie Stanley, Annie St. Tel, Nellie Small, Emily Stone, Cecil Spooner, Lucille Stewart, Nellie Sanfrax, Minnie Seltgman, Maud Sinclair, Tillie Saltzner, M. Stapting.

Turner, Clara, Clara Thropp, Dorothy Tennant, Fay Templeton, Mlle. Theodora, Emma Thropp, Florence Thropp Mae Totten, Evelyn Temple, Beatrice Thorne, Lulu Tabor, Adelaide Thurton, Edith Talbot.

Upner, Louise.

Vincent, Ivy, Helen Verrille, Lillie Van Arsdale, Marie Vallon, L. Vaugh, Ida Van Bickler, Flos Van Schaack, Ida Vernon, Elsie Vincent, Queenie Vassar, Marie Vallor, Lilla Vane.

Winthrop, Ethel, Keith Wakeman, Norma Whalley, Mrs. F. Weston, Annie Williams, Cecil Watts, Vera Woods, Constance Willigus, Marion Winchester, Marie Wainwright, Blanche Weaver, Sophie Williams, Sylvia Wilson, Jeanne Winston, Frances Whitehouse, Minnie Woodbury, Mrs. Thos. Wood, Josette Webb, Alma Whipell, Hazel Wells, Emily Wakeman, Bertha Willingham, Harlett Weems, Violet Warner, Jessie West.

Young, Ollie.
Zell, Ods.

MEN.

Adams, Ned, George Andrews, W. H. Aspinwall, Lee Arthur, Chas. E. Adams, Edward Andrews, Emil Ankermiller, H. H. Albert, Frank Ambrose, Eugene Arbry, Geo. Arvine, W. C. Anderson, Richard Anderson, J. R. Amory, Milton Abern, Bailey Avery, Carl Arden, Joseph Aide, Jerome Anthony, Arthur Ashton.

Beck, Jack, Blue Jeans, Sol Branning, Mgr. E. Brown, Arthur Bidgley, C. G. Blanchard, Barlow Bros., Frank Bosman, Paul Brady, Willis Boyer, Edw. H. Beckert, Ph. Bingmann, Herbert Brunner, Wm. Beckwith, Townsley Benson, E. O. Braden, Frank Bacon, John Blair, Robert Epworth, J. F. Burke, Grafton Gay Baker, Frank E. Baker, W. Braden, W. Lester Brown, Peter F. Baker, Harry Brown, Chas. Barrington, Brownies in Fairyland, Leon Bryant, Irving Brooks, Breezy Time, Chas. W. Burrill, Ed Bagley, Clarence Bellair, Walter Boyles, Wm. Boag, A. Bachany, Paul R. Brachett, Francis Byrne, Stewart Braddick, R. A. Barbiger, Arthur S. Blake, Alden Benedict, David Beers, George Barbeau, Fay Butler, Jos. Buckley, Baker and Lyon, Billy Barbour, Whitney Bennington, E. Booth, George Benjamin, Edward Belmar, Burrill Comedy Co., Guy T. Bennett, Carl Burton, Jimmy Barry, Col. Allston Brown, Wm. Banner, Frank Brassell, Jas. Brockman, Albert Beer, Wm. Bradley, Harry Braham, J. R. Bennett, Fred Berger, C. H. Ball, Theodore Babcock, A. T. Benson, Carl Burgess, A. E. Brandt, Wallace Black, Bryan's Comedians, W. Burns, Peter M. Bell, Harry A. Burkhardt, H. Blasing, D. E. Britt, Jas. Bradley, Elmer Buffham, John F. Bolger, William Burrows, Jas. A. Beall, H. Brasil, E. A. Braden, Chas. Barringer, Moore, Burrill and Milholland, W. H. Barry, Chas. A. Bigelow, John F. Bailey, Percy Brooke, A. T. Bell, C. A. Bowers, Maurice Barrymore, W. Bernard, J. H. Bradbury, Arnold C. Baldwin.

Cutter, Wallace, John Carroll, Thos. J. Cooney, Roger Cleary, William Coldron, Hastings Clawson, Robt. Cummings, Wilfred Clarke, C. H. Coltier, Wm. B. Cahill, Clay Clement, Coakley and Husted, Jos. J. Carroll, Payne Clark, Jos. C. Callahan, Orr T. Cash, Harry F. Coffin, Bob Cashie, Duncan Clark, Norman Campbell, Henry Crosley, Geo. Crabtree, John Curran, W. F. Crossley, Frank Carrington, Joe Coleman, W. H. Clark, Cameron Clemens, Cole and Johnson, R. W. Copeland, Harry Crandall, Barrington Carter, Ralph E. Cummings, John F. Cook, Geo. F. Campbell, Frank Coltaz, J. B. Cawthorne, Robt. Connors, Geo. Christie, Herbert Crites, Mr. Cooney, Wilfred Clark, Mat R. Cantar, R. Crandall, Carl Carlton, Julius Cahn, Frank Campbell, F. Corcoran, Chas. Canfield, John Cauley, Billy Clyne, Creston Clarke, Harry Corson Clarke, A. G. Chipman, Tom Carlton, H. T. Casthorn, C. S. Chase, Sam W. Coombs, Thos. Crahan, Mr. Carpenter.

Dixon, Joseph, William Devere, John E. Drew, Jas. De Wolfe, J. Dixon, Prof. Jos. Duffy, Geo. D. Davis, Baron de Arnheim, Jefferson De Angelis, W. E. Denison, Wm. Dolan, Edw. D'Oise, Peter F. Dailey, John A. Dewey, Louis Dean, H. Gratton Homer Drake, H. A. Devere, John De Grey, Davidson Stock Co., Geo. Denham, Wm. de Warstaffe, Harry C. De Muth, Will J. Dean, Harry P. Dixon, Arthur K. Deagon, Harry Driscoll, A. N. Davis and wife, Frank Dussy, Wm. W. Dennemans, Mr. Del Labar, Ben Dillon, Frank Durand.

Edwards, Emilio, Fred Eckhard, W. C. Elmendorf, D. Easton, Gordon H. Eldrid, W. J. Elleford, Empire Theatre Co., Eldon's Comedy Co., Edwin T. Emery, G. H. Emerish, Warren B. Emmerson, Bob't Edson, Arthur Elliot, Harry B. Etting, George Elseld, Alwin Eyrie, John A. Ehlaler, Chas. J. Edmonds, Melrose and Elmer, Chas. T. Ellis, Eckert and Heck, Bob' W. Edwards, Edward Emery, Ed Egelitn, Earle and Madge, Louis W. Elliott, Mgr. Edmunds.

Finley, Ralph, Samuel Fox, J. J. Fisher, Eunice Fitch, Warren Ferguson, Douglas Flint, Wm. Fredericks, Gilford Ferguson, Geo. F. Feil, Lininel Fiske, Jos. Fay, Albert Fuhre, William Farnum, Ed Fisher, Fitz and Webster, Jos. Fitzpatrick, Wm. Fennessey, Douglas Fairbanks, Stanley Ford, Geo. E. Fisher, Mr. Flint and wife, J. J. Fisher, Jos. Frank, D. Farris, Wm. Francis, I. E. and B. Fiske, Owen Feree, Harry A. Fisher, Gus Franklyn, Walter Floyd, H. H. Forsman, Frank Fisher, Dick Ferriss, Charles Fitz.

Gertrude, Stanwood, Philip Gilpin, John W. Gilrain, Barney Gilmore, Geo. Fuller Golden, N. C. Goodwin, Hyde Gowan, Herbert Gresham, Geo. Gardener, Richard C. Gardener, Raymond Gilbert, L. E. Gideon, Matt Grau, Ferd. Gottschalk, E. M. Gardiner, Wm. Granger, Hugo Goritz, Chas. Gordon, Willis M. Goodhue, Chas. Galletti, Geo. Gordon, Gentry's Pony and Dog Show, Graham and Letlhell, Tom Gossman, Harry Gibbs, G. W. Grant, Lawrence Griffith, J. W. Glenister, E. M. Gotthold, W. F. Glover, Frank Gillmore, J. M. T. Gillies, Jas. T. Galloway, John Green, Walter D. Green, Bert Gordon, Joe G. Gibson, M. Gliseman.

Hickmann, Harry, J. M. Hamilton, George Halpin, Frank Hathway, Hamilton Harris, Harry G. Hazelton Haynes, Geo. Heath, Mat Haines, David Hanchett, Willard L. Harvey, Edward Hudson, Geo. Hall, John Himmelein, R. F. Hutchins, J. C. Harvey, Martin Hayden, Jas. G. Hammond, M. M. Haas, M. Hyland, Walter Hawley, R. M. Herin, F. C. Hamilton, Frank Haven, C. E. Hopson, Tom Hodgeman, Donald Harold, Haris and Parkinson, Ben Higgins, C. R. Hawley, C. A. Holden, W. H. Hale, Brooks Hooper, R. T. Houghton, Frank Hatch, Howard Hagan, Geo. A. Holt, G. W. Hammond, Fred't Howe, Mark Harrison, Stenhartt R. Henry, Wm. Haselline, Geo. C. Haley, Ralph C. Hanna, Edw. Harrigon, Cerie Havre, Regan Hughston, David K. Higgins.

Isham, John W., Harry Ireson, Frank O. Ireson.

Junker, W. A., Stanley Jessings, Louis James, R. B. Johnson, W. J. Josey and wife, the two Johns, Bert Johns, Selby Julien, De Witt C. Jennings, S. L. Jones, Walter Johnson, Barnie Jones, Henry F. Jordan, J. R. Johnson, Huntley Jack's and Co., Billy Johnson, Mr. Jones and wife.

Kelly, F. M., Albert J. Kuttner, Hal King, John E. Kelley, Gus Kerker, C. H. Kenyon, Frank Kilday, Everett King, Geo. L. Kennedy, Orlin Hyle, Bratton Kennedy, C. H. Kerr, Marion Kerner, Fred Kneeland, Francis Kingdom, Arnold Kiraify, Franco Keene, Geo. Klint, Hardie Kirkland.

Lennon, Russell, W. A. Lawrence, Ira J. La Motte, E. L. Lawrence, Sol Litt, Frank Latona, Victor Leighton, Ollie La Motte, Wilfred V. N. Lucas, Lowell and Olp, Foster Lardner, Levi Brothers, Talbert Lewis, Harry Ladell, F. F. Liberman, Samuel Lewis, Thos. Cox Leary, L. Ludovise, Douglas Lloyd, F. Letts, Henry Lillfeld, Lester and O'Shaunessy, J. Edgar Ludwig, Leslie Lyle, Geo. Lillis, Rob't Lowe, Chas. H. Leybourne, Frank Losee, J. Aldrich Libbey, Wm. H. Long, Nelson M. Lewis, Wm. Lenox, Jos. Le Brandt, Walter Lawrence, Chas. G. Loveless, Harry Langdon, Wm. H. Leyden, Georgie Lyman, Chase Lister, Jas. Lackaye, Richard Lawrence, Ben Lodge, Billy Link, Sam'l Lewis, Robert Lowe.

Martin, H. P., Mgr. Arizona Co., H. L. Mayer, Thos. Morton, Mgr. A Jay from Jayesville, H. B. Marshall, Chas. E. Marks, Tim Murphy, Louis Morrell, W. C. Mason, Louis Mann, Willis G. Marble, Thos. Morse, Markham's Stock Co., Wallace Monroe, J. T. Malone, F. E. Mustard, L. D. F. Marston, Tully Marshall, Randolph Murray, Clifford Meech, H. W. Mitchell, Pittsgerald Murphy, Geo. F. Marion, John Milturn, Paul Matchelll, Duke Murray, Mgr. Beach and Bowers' Minstrels, Michael Monahan, Raymond More, A. R. Milber, Mgr. Little Irene Meyers, Ed Mackay, Mgr. Queen of Chinatown, H. O. Martin, Mgr. Jolly Clowns Co., G. G. Martin, Chas. Morgan, C. B. Middleton, Mgr. Elroy Stock Co., A. W. Mallin, Max Milligan, Mr. Masters, Ed Milholland, Carl Michaels, Jac Morris, S. Myers, Mgr. Robinson and Clyne, Wm. J. Morgan, Armond Melrotte, Mgr. Span of Life, L. Mitchell, Murry Comedy Co., Elliott Mathews, M. Marechal, Chas. W. Merritt, Al. W. Martin, Miller and Barry, Ira T. Moore, John C. Minger, John McCauley, John E. Mackin, Patrick McGuire, F. McCormick, Augustine McHugh, P. H. McAllister, Edgar McGregor, Wm. McGowan, Murray and Mack, Melbourne McDowell, Alexander McKenzie, J. McLaughlin, G. McFadden, McFees Comedy Co., Burr McIntosh, T. Melldowie, W. C. Mack, J. D. McWah, Edgar McGregor, Jas. K. McCurdy, Jas. McDonough, S. W. McIlvaine.

North, Wilfred, Nobles Comedy Co., Harry W. Nowell, Harry Neagle, Yank Newell, J. W. Nelson, Chas. Newsom, Ole Noonan, Ferd Noss, Norwood and Wilson, the Five Nosses.

Ormonde, Eugene, Eugene Ormon, Geo. Osbourne, Wm. O'Keefe, Berry F. Oberne, C. C. Oolson, Branch O'Brien, Harry Oliver, W. H. Oviatt, W. Osgood, Mr. O'Neill, John Edgar Owens, Geo. Ovey, Messrs. Olmi and Howard.

Price, John, Herbert Prior, Geo. Pelser, Joseph Patten, F. J. Potter, Wm. Patten, Arthur Pooley, Geo. Peck, Ed Paulton, Geo. Pitzer, Messrs. H. and E. Paulton, John Pettret, Pages Comedy Co., Chas. B. Peel, Fred M. Page, Messrs. Proudhomme and Tyrrell, Edwin Patterson, Henry Pemberton, Pusey and St. John, H. A. Parkin, Arthur J. Pickens, A. M. Potter, Al. Potter, Chas. A. Pusey, McCauley Pelton, John Pringle, Wm. F. Phillips, Geo. S. Probert, Sam'l Pinckney, W. Potter, Leon Pollachek, Thos. R. Penny.

Quintall, Mason, Dan Quinlan.

Robinson, L. J., J. F. Rigney, Rae and Brooke, Frank Rich, Edw. Rootell, Clarence Rogerson, W. Randall, Wm. L. Raymore, J. E. Rouse, Nat Relan, M. S. Robinson, Russell Brothers, James Russell, J. F. Reefer, Geo. Ricketts and wife, William Robyns, Stuart Robson, Dan Reed, Sam Russell, Mr. Rendler, Dan'l R. Ryan, Geo. Rose, D. Raymond, S. Richards, John Read, H. A. Rose, Felix Reich, Augustus Rosewarn, Ed Redmond, Mr. Reno, Rentfrow's Comedy Co., Wm. Ryder, F. G. Ross, F. G. Rose, Edw. Rostell, Mr. Rush, Col. Chas. Riggs, Chas. J. Richman, Charley Roach, E. B. Riker.

Searle, Osborne, Augustus Schilke, W. G. Snelling, Leonard Stubbs, Vincent Serrano, Ernest P. Stevenson, Tony Sullivan, D. M. Sullivan, Scott Seaton, Sam A. Scribner, Chas. M. Seay, Chas. Schroeder, Gus Sims, J. P. Sullivan, W. B. Streeter, Don Smythe, Chas. J. Stein, William P. Sheldon, W. Sanford, Thos. Q. Seabrooke, Geo. Stirling, Geo. Stansell, Spooner Comedy Co., Gus Sun's Minstrels, A. T. Stanton, H. L. Shannon, L. F. Siron, E. T. Stetson, Walter W. Spencer, Otis Skinner, Will Sally, C. M. Smith, Wm. Stu

ON THE RIALTO.

A new and fiendish Noise has made its debut on the Rialto and is playing its part in the grand symphony furnished by the cable car gongs, automobile and bicycle bells, rattling wagons, whistling boys, ragtime hand organs, and a multitude of lesser pests. This latest nerve-racker descended upon the city about a week ago, and in a few hours had become a plague like the seventeen-year locusts that turn up every year. The Noise assails the wayfarer at every turn. It is a sharp, cracking Noise, resembling somewhat a toy pistol, or firecracker, or one of the other rackety-bang affairs with which the American citizen is prone to celebrate the independence of his country. The first time one heard the Noise it caused one to start and look about nervously for its origin. Then, with incessant repetition, the sensation of curiositiy disappeared, and one came to think, if the Noise stopped for an instant, that part of the machinery of the universe was out of gear. Investigation as to the cause of the Noise wasn't necessary, for it was thrust upon one by a regiment of itinerant venders, who sold the Noise, in small white balls, for two for 5 cents. Upon dropping these balls to the ground, the Noise happens, and, worse than this, continues to happen, for the balls are resilient, and will bounce up and down, emitting the Noise whenever they strike anything. The funniest part of the Noise was the immense hit it scored. Everybody wanted to make it. The venders did a land-office business, and by evening Broadway was a mass of noise-makers. Actors ceased their tales of triumphs in Topeka and ovations in Owosso to gleefully bombard the sidewalk with the resonant pellets; over-dressed collegians promenaded the streets in clots, adding the din of the balls to the clamor of their clothes, and staid, bewhiskered old gentlemen thumped the little round nuisances on the pavement in childish delight. The only ray of hope that is held out to the peaceful, noise-hating person is that the balls wear out. After a while they won't make a noise, and it is possible that some day the supply of whatever infernal substance they are made of will be exhausted, and then the Noise will cease.

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Busy as New Yorkers are supposed to be, they have yet time to halt and investigate such phenomena as they may encounter in their mad hurry about town. Here are a few of the unusual occurrences that caused small crowds of well-dressed and apparently intelligent citizens to stand agape and block the Rialto one afternoon recently:

A man cooking something on a gas stove.

A new glass being set in a shop window.

An "actor" pugilist posing before his saloon.

City employes opening a sewer manhole.

A man painting a sign.

An argument between an avaricious cabman and an indignant "fare."

Children dancing to the music of a hand-organ.

A horse that had fallen down; various fakirs hawking collar buttons, toys, and shoe polish, and a bill-poster putting up a three-sheet.

Of course, some of these incidents were dramatic in a way, because they illustrated "action." It is no wonder that realistic features in plays are popular.

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Half a dozen of us were discussing accidental hits, and, according to the ancient habit of men, each speaker was endeavoring to outdo his predecessors. Old Chatham was doddering along through a tale that began in 1847 and probably would have continued down to date, autobiographically, had not the Baron Munchausen of the sage-brush circuit steamed down the Rialto and sidetracked himself in the midst of us. The Baron listened to the recital of old Chatham's adventures and successes during the seasons of '67-'68, '68-'69, and '69-'70, to get the general trend of the conversation, and then he boldly turned on his tongue-motor and whirled off the following narrative:

"My experience with accidental hits began in the year 1855, and I will confide in you that the first hit of that character in which I had an interest was the most remarkable ever made upon the American stage. I was at that time a child of nine years. I was not playing children's roles at the Old Bowery, nor had I been carried on when I was an infant. My only connection with the theatre was a matter of heredity. My Aunt Susan, on my stepmother's side, was second soprano in an opera company in England. I had never seen my Aunt Susan, but I had heard of her along with Cinderella, Jack the Giant Killer, and other half-mythical personages. It did not occur to me that she was real flesh and blood until one day my father brought the astounding news that Aunt Susan had been engaged to come to New York to sing the prima donna roles in a special season of grand opera at the old Broadway Theatre.

"The joy of Aunt Susan's coming, the admiration with which I viewed her, and the affection that immediately sprung up in my heart for her are subjects far too sacred to dwell upon. I accompanied her everywhere, and upon the night of her first appearance I elected to go with her behind the scenes rather than to sit with my nearer relatives in front.

"Great was my interest in the appurtenances of her dressing-room and in her wardrobe, and when finally my Aunt Susan was properly arrayed in her hoopskirts and chignon and stood ready to go on in the opera as a Greek goddess, my childish eyes widened with wonderment and admiration. But when she had departed from the dressing-room I found it a lonely and dismal place indeed. I heard the noise of the orchestra outside. I saw the glare of lights through the crack of the door. I bore my imprisonment as long as I could, and then, in defiance to my Aunt Susan's instructions, I stealthily opened the door and walked on tiptoe to the wings. The view from there was unsatisfactory. I cast about for a better place, and at last, by dint of hard scrambling up a ladder, I made my way unnoticed to the gridiron. Lying there flat on my face I beheld the operations of my Aunt Susan and her associates.

"As the first act neared its end I crept further and further, in my excitement, over the edge. My Aunt Susan knelt in the centre of the stage singing a prayer. I was enraptured. Suddenly, in a great burst of musical and dramatic emotion, she raised her arms and gazed soulfully up to heaven—which, I believe, is somewhere above the gridiron. At that instant I fell off. I fell off the gridiron and should have plunged headlong into my Aunt Susan's arms had not my foot caught in a loop of rope and swung me, head downward, in the flies, in view of my Aunt Susan but hidden from the audience.

"Happily the scream that I gave harmonized with the high note that my Aunt Susan struck at that moment. As she saw me her face went white with terror and anguish. There was a burst of applause. My Aunt Susan sang the second verse of the prayer, her eyes fixed upon me, with a realistic fervor never witnessed before or since on the stage. The operatic prayer became the most genuine supplication that my Aunt Susan ever uttered. As the curtain went down the stage carpenter hauled me up to safety by the heels.

"My Aunt Susan was called before the curtain no less than twenty times. The critics said that she was as great an actress as Charlotte Cushman. Her salary was immediately quadrupled. Thus accidents may make actors of us all."

THE THEATRE COMMERCIALLY CONSIDERED.

II.

"What is worth doing at all is worth doing well." No success can be achieved to-day in a poorly ventilated, poorly lighted, uncomfortable, dirty store-room. The same applies with greater force to a theatre. The entrance, carpets, lights, seats, and auditorium should be scrupulously clean. Nothing is so effective and can be had so cheap as cleanliness. Yet how many theatres are kept thoroughly clean from the gallery to the rear of the stage? An annoyance to patrons is the regular loitering of friends of the manager in the box-office or around the door with the ticket taker. People object to having the loungers know what price they pay for tickets, whom they go with or take to the theatre, and how often or when they attend.

Patrons also like to see the manager occasionally. He should be present to cater to their comfort and see that the theatre is properly lighted, heated, and ventilated. The employes observe when the manager is indifferent, or if he is sitting in his office or selling tickets, and cannot or does not care to control them. The ushers should be on duty, always away from the door, until the performance is over. As a rule, after the performance is in progress they cannot be found. They are enjoying the entertainment or have left the theatre.

Have a regular time to commence the matinee or evening performance, and always have the curtain raised on the minute of that time. People will arrive at any time if the commencement varies from 8.05 to 8.10, 8.15, 8.20, or 8.30 in one week. The majority of the audience is always seated on time if the time set is strictly adhered to. Have late comers wait for high-class performances until the end of the first act before being seated. When a performance is of more than two and a half hours in duration, the curtain should be raised at 8 o'clock, so as to have it ended before 11 o'clock. No matter how enjoyable an entertainment may be, people become restless after 10.30, and those who live at great distances, or who wish to reach late trains, leave, causing disturbance to others and disappointment to themselves. Never admit a person under the influence of liquor, as he may be an annoyance to others or do something detrimental to the theatre management. He will be obliged to you later for not allowing him to make a public exhibition of himself.

The most neglected section, though one of the most important, of the theatre, is that in the rear of the curtain. Here rubbish is allowed to collect, the baize or stage carpet is torn, the furniture broken, the property-room is at odds and ends, and the "hangers on" are talking loud, spitting tobacco juice down the radiators, or watching the women in decollete dresses or tights. Often the dressing-rooms are not fit for women to dress in. Some have chairs and a table, others have not. The mirrors are small and dirty, the lights dim. How can actors be happy among themselves and to their audiences when they begin their preparations for a performance under such annoying conditions? Treat the players as men and women should be treated, and the audience will enjoy a more creditable performance. Have no one on the stage not required for the performance. This is very important. Allow no visitors in the dressing-rooms. Do not cut out anything that is needed to give a complete performance. Cutting out becomes a growing habit and mars a performance.

Be very careful in the matter of newspaper advertising, advertisements, or reading notices. Do not promise to use "a carload of scenery" when you have no lines to put it up and will not furnish them, or will not provide ample help to handle the scenery, or when the stage is too small to hold it. If the stage measurements are inadequate, that cannot be remedied, and customers know it. No person is so unreasonable as to expect an impossibility. If you do publish that "a complete New York production will be given," do not have the programme "Act I, Scene I—Gorgeous Corridor, electrically illuminated, leading to the Queen's Chamber, painted by Signor Sorreno," when the theatre's old centre door fancy is to be used. People don't like to be told that they are looking at something they cannot see, and it mars the evening's pleasure.

The man whose business is a continued success is truthful in his announcements. There are others, but their course is checkered. I know no reason why a theatre should not be conducted on the same principles upon which a successful, reliable, mercantile establishment is conducted. While this is an age of gross exaggeration, especially in the amusement business—a piling on of long words, the straining of language to its utmost—the best, the most enduring, the most profitable is that which is simple and founded on frankness and truthfulness. Keep faith with your patrons; do not deceive them. People are eager for amusement, but they want to know what they will see, and, as there are all kinds of amusements, there are all kinds of people to patronize them. As a result of doing as I have suggested in the preceding lines, I have not had one unprofitable season since 1872.

I have often heard the remark, "The theatre advertisements are not read." In many cases, why should they be? They are carelessly arranged, contain very little information, and often are a gross misrepresentation. Truthful advertisements are read, are appreciated, and do cause good business. I rely more upon my newspaper "ads." than any other medium in regard to high-class entertainments. I have had for years a standing offer to this effect: "Any man, woman, or child who comes to this theatre and finds the newspaper advertisements have misrepresented the performance will receive two of the best reserved seats to any entertainment they may select." I cannot change the reading matter in the heralds or folders, the lithographs or posters, but it is my duty to tell the truth in the newspapers.

How many theatres or traveling managers would be willing to put their names to the reading notices they ask the local newspaper to publish, as a guarantee of good faith? Do not have four "dramatic events of the season" in one week. Do not advertise a company of forty-two people as "upward of one hundred." Do not ask a newspaper to give you two columns of reading matter for a two-dollar advertisement. They are in their business to make money, as well as you are in yours, and the pecuniary interests are mutual. What influence has a newspaper or a theatre manager that has been "worked" for years according to the old saying, "I can have anything put in the paper?" Successful advertising means truthful, attractive information, the diverting of other people from their business to the patronage of your own, which will thrive and increase if you give them full value for their money. JOHN D. MISHLER.

THE CALLBOY'S COMMENTS.

Dramatic criticism, even in its highest, most virulent form, becomes frequently a thing of wonder and amaze. In the critical department of no other art are turned loose so many persons absolutely, hopelessly, unqualified to judge of the matter, so many souls without a single thought upon the subjects whereof they write. I have remarked this fact before, and it is, at best, a statement quite unnecessary, for everybody knows the truth—even the critics themselves, I suspect. Viewing all this, when there arises a man that shines resplendent in this vale of darkness the light of his genius should be hailed as a great light, the people should cry out for joy, the birds should sing, and there should be a hot time in the land.

Maude Hillman and her company have unearthed the true article up at Saranac Lake, in this very same State. He is the editor of a paper in that Adirondack fairyland where Miss Hillman entertained the Summer colony the other week. Dave Seymour has sent in a brace of his criticisms which are too good to lose. Mr. Seymour explains that "D. E." means "Distinguished Editor," the gentleman's modest estimate of himself. This was the way the "D. E." sized up East Lynne:

The great play been given at Saranac Opera House for a small place has been very well, and under D. E. idea in behalf of the company, thus rendered by Maude Hillman and thus supported by excellent Co. known as East Lynne under which D. E. had the best special seat in the house in front of the foot-lights so he could get the best effect of the play. He doubtless was highly honored. The play was a great delight to him all the same and was thus acted in such a way that it was a true take off on life as real as some people have had experienced. So that in going too fast in life that it is too late to recover between this life and eternity.

Lady Isabell was at her best in the play. Though barbara Hare may have pleasure in seeking that was not his and as to Carrie Carlise, though she loves but one she made a mistake in dying in poverty.

Joice was the maid she held her own well and if her employees would access to the bidding she could have save many lines, but no men have their ways much different from that of women and there is nothing more to do but customers to quit the business. We must not forget Maddam Vine who beared the cross at the death of Willie when she laid down and died.

Aside from general forms we find welcome Home, Elopement, Forsaken, quite real life, but we never know our ends till we have parted in death. D. E. like the play well and it seem to make as much impression on his mind as it would have had he been in real life.—THE END.

There's a lot of truth, I think, in the assertion that one makes a "mistake in dying in poverty." Perhaps it isn't much better, though, to live in poverty. I haven't tried dying. Then this was what he wrote about Oliver Twist, though he forgot to mention the name of the play, except in the head line:

This was one of the grandest opera agoing at Saranac Lake. Great credit was given to all concern in the play made by Miss Hillman and her company, for a select audience under the eye of our D. E. who was made welcome and could catch the whole jist of the play without a motion. He had the best seat in the house and charge for nothing. Many were made jealous that he should have the whole pie and the crowd have the leavings of crumbs. Three visits D. E. made to the show and on the last was honored by the best seat in the house, front row ahead of all. Music piano alone was the only band they had in keeping.

A good audience and about eighteen characters quite lengthy all the same from 8.30 p.m. to 11.20 p.m. The show was here all the week and yet no doubt they were patronage well and pleasing. Generally shows of any kind are better for one night only, but not for a whole week, for people will lose their interest all the same than if they went less time.

The company were treated to a sea voyage in Saranac Lake on a Naptha Launch of a Sunday afternoon. Then music of violin and its demonstration was more pleasing than ever made by D. E. to Lady Hillman and party who went in wrapture over him during the trip of an afternoon sail. Such impression D. E. made he was almost swallowed up with the following words: Were ye born or were ye husked.—The end, by D. E.

Here is a critic who can catch the idea of a play "without a motion," quite unlike some of our New York play testers who writhe and groan and roll their eyes at every first-night, no matter how good is the play. But, then, to be sure, he had the best seat in the house. That makes a lot of difference, no doubt, and must be of inestimable service in exalting the critical faculty. Where, forsooth, is the New York critic that would uplift the players' souls by shedding violin solos upon them while making a sea voyage on a lake? And where the one that could wind up his notice with such a beautiful if rather personal interrogatory, so suggestive of the census as taken by the late Artemus Ward?

Some of the great metropolitan newspaper proprietors, who have in times past brought hither strange, unsophisticated beings from parts whereof the map knoweth not and turned these loose upon us to write of the stage and its people, ever legitimate marks for all sorts and conditions of predatory ignorance, ought to tempt this "D. E." to town and let us see what he would do. At least his humor is genuine, though unconscious.

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And while I refrain generally from printing things not bearing directly upon concerns theatrical, I really must quote the following important essay from the same gifted writer in another part of his valuable paper. It was headed "Raising a Moustache by Cream and Letting the Cat Lick It Off," which, while somewhat involved, should make a good title for a popular ballad. Here is it:

A certain devise planned by D. E. in a suggestion of his cousin told him how to raise the above receipt. Taking a cat to bed and putting on cream on my upper lip and let her lick it off, I soon have a beauty.

Having done so and being more scratched than hurt by the claws of the cat. Taking its paws both sides of my neck I held her fast in such a way so she would not fall from my arms and kept up all night till daylight. Some one call me in the morning and asked what was the matter with my face, as I appeared at breakfast next morning. Were you murdered? No, only scratched from the paws of a cat that was trying to lick the cream off my face so I could have a cunning moustache. The room where I had slept was a sight and everything was covered with blood, as I was so severely scratched by the cat by receipt of my cousin.

Mother said wait till I see my cousin. I wont do a thing to him who has put my only son up to such a caper. Cat had no more idea to lick my face than I had in being so foolish and she even scratch for a living.

This may be in the way of useful information for actors cast for moustache roles and wishing to raise the real thing. The process would seem to be both painful and hazardous, but vanity oft makes heroes of the men of smallest nerve. THE CALLBOY.

SENIOR DRAMATICS AT WELLESLEY.

The fifth senior play of Wellesley College was given at the college theatre, the Barn, on Monday evening, June 25, when a dramatization by Florence Wilkinson, Wellesley, '92, of the old French song story, "Aucassin and Nicolete" received its initial presentation. With a few minor exceptions, the play follows closely the lines of the story, the love of Aucassin and Nicolete furnishing the very slender theme for the drama. Aucassin, the son of the proud old Count Garin de Biaucaire, loves the captive maid Nicolete, who belongs to the captain of the city, and becauses his father refuses to sanction his love the young man declines to be dubbed knight or to go into battle. The Lady Gilda, cousin of Aucassin, has been selected by the Count to be his son's bride, and when the Count becomes assured that Aucassin will not obey his dictum he banishes Nicolete from the country. Nicolete, going forth alone from her home, wanders into the woods and meets a band of shepherds, who help her to build a lodge of green, where she may rest. Then she sends word to Aucassin that there is a beast in the forest for whom he should seek, as the very sight of this beast would at once cure him of his melancholy. Upon receiving this message, Aucassin hastens to the woods, where he meets Nicolete at the lodge. All troubles bid fair to be satisfactorily adjusted, when the Count de Valence, an enemy of the house of Biaucaire and an ally of the Lady Gilda, who seeks revenge upon Nicolete for winning Aucassin's love, falls upon Aucassin and wounds him. He is left for dead, only his page remaining with him, while Nicolete flees to Carthage, of which country her father, long unknown to her, is king. The last act opens in the yard of the castle of Biaucaire with Aucassin's mother and the Lady Gilda talking of the death of the old Count, and of the sadness of Aucassin's madness, which has come upon him since he has been told by the Lady Gilda and the Count de Valence that Nicolete had been killed in the forest. Lady Gilda repents of her treachery and of the false tale she has told Aucassin; Nicolete, disguised as a minstrel, reappears, and by her songs brings Aucassin back to himself, and the curtain falls upon a strictly conventional ending.

The story in itself is hardly dramatic enough to admit of a satisfactory adaptation, and the great charm of the mediæval tale, its simplicity and delicacy of portraiture, is lost in the dramatization, although opportunity is given for a series of rather effective pictures, and attractive costuming and setting. The structure of the drama is loose, the conversation lacks continuity to a rather painful degree, and the difficulty of maintaining a mediæval atmosphere in a modern adaptation is not successfully met. Much of the amateurish character of the play and much of its crudity must be attributed to the fact that this is Miss Wilkinson's first attempt at dramatic work, and her lack of knowledge of stage technique hampers her seriously. She has already gained an enviable name through her literary work, especially her last novel, "The Lady of the Flag-Flowers," and it is to be regretted that in her first dramatic venture she did not avail herself of more promising and suggestive material upon which to exercise her ability.

As a production, the play was a very gratifying success to the Class of 1900, and their guests and friends. It was given at the Barn, so called because it was originally used in that capacity; but a few years ago, through the kindness of the trustees, the building was renovated, a well equipped stage put in, and a hardwood floor laid. Since then it has been used for all large dances, for the regular meetings of the Barn-Swallow Club, and for dramatic productions. The Love Chase, She Stoops to Conquer, The Rivals, and The Knight of the Burning Pestle have been the plays offered in previous years by the seniors, and the very radical departure this year, as regards the character of the play, was unfortunate. All of the parts, however, were appropriately cast, well and attractively costumed and nicely sustained. The principal honors fell to Corinne Abercrombie as Aucassin, and Alice Knox as Nicolete. Miss Abercrombie's work was notably strong and she succeeded in giving a most pleasing interpretation of a character that in less capable hands might have become very tiresome. Miss Knox was attractive and graceful and showed much versatility. Lucy Wright as Mathieu furnished a needful comedy element, and Geraldine Gordon in the part of the father, did some effective work. A very pleasing feature of the entertainment was the incidental music, composed by Miss Abercrombie, Miss Wright, and Miss Phillips, all of 1900.

All dramatic productions at Wellesley draw packed houses, and this proved no exception to the rule. Seniors, faculty, alumnæ, fathers, mothers, and friends crowded the hall to overflowing and gave a most cordial greeting to the very creditable work done. The cast: Nicolete, Miss Knox; Aucassin de Biaucaire, Miss Abercrombie; Count Garin de Biaucaire, Miss Gordon; Countess Emeline de Biaucaire, Miss Bailey; Lady Gilda, Miss Lehman; Alamo, Miss Elliot; Mathieu, Miss L. Wright; Robert, Miss Seward; Count Bougars de Valence, Miss Sisson; Martin, Miss Lehman; Esmeric, Miss M. Wright; Hal, Miss Lance, Robin, Miss Seward; First Sentinel, Miss Newkirk; Second Sentinel, Miss Noyes.

COMPANIES CLOSING.

The Boston Comedy company, organized by H. Price Webber, will close at Norway, Me., on July 4 their twenty-fifth consecutive tour, and will reopen on Aug. 29.

The Fliuts closed their most successful season in twenty-three years at Oshkosh, Wis. They will reopen at Williamsport, Pa., on Aug. 6, and will spend their vacation at Atlantic City.

The Victoria Theatre company closed at Owosso, Mich., June 23.

The Lyceum company closed its season at Campbellton, N. B., on June 30. Harry Keefer, the stage-manager, has returned to New York.

TELEGRAPHIC NEWS

CHICAGO.

Items of Interest from the Interior—Summer Notes of News.

(Special to The Mirror.)

CHICAGO, July 2.

We were handed a few hot ones by the weather man last week and the Summer garden managers perked up quite a bit, but the wind shifted to the Northeast Thursday and we have had regular theatre weather ever since.

Jessie Bartlett Davis sent her personal check for $1,000 to the Actors' Home Fund the other day, it being the result of her first week in vaudeville. And the Masonic Temple Roof-Garden quit winner, too. It is likely that Mrs. Davis will go into vaudeville next season, though her plans are not definitely formed as yet.

Just before she left for New York that wonderfully clever little woman, Mary Cecilia Loftus, known to the world's people as Cissie Loftus, wrote me as follows: "I sail for England next Wednesday. I don't want to—but there you are! I spend the greater part of my life doing things I don't want to, so I ought to be used to it. I wished it pleased the gods that I might be on May Irwin's island now." But May's island is the whole world.

At the Studebaker to-night the Castle Square Opera company followed Fra Diavolo with Boccaccio. Grace Cameron, formerly with The Bostonians, made a hit as Fiametta, and Charles V. Meyers, who has lately been making a name for himself as a comedian, hit the ball every time he came to the bat. Martha next week.

Had I been a bookmaker I should have laid odds of forty to one that Jay Benton, the rotund and good-natured Boston correspondent of THE MIRROR, would be the first to second my motion for a MIRROR correspondents' contribution to the Actors' Home Fund, which he promptly did. And it was a "lead pipe cinch" that the St. Louis man would not give the Chicago man much of a start. Just tell the other boys that we'll take dollar bets.

At my down town court the other day I officiated at a professional wedding, the one hundred and fifty-fourth knot that I have tied. The contracting parties were Sarah Jewell Frowart, professionally known as Gracie May, formerly of the vaudeville team of Bartlett and May, and Claude E. MacArthur, and they were accompanied by the Zielles, all of the Fitz and Webster combination. Before the ceremony I found it necessary to have removed from my private office a trunk belonging to Texas Jack, the snake charmer, which had been brought in on an attachment, and which contained three live snakes. The ceremony passed off pleasantly, however.

It is possible that the run of Hearts are Trumps may close July 15; in fact, this date has been announced, but the engagement will go on if business warrants. The Wednesday matinees are sold out weeks in advance, and Frank Carlyle says it is "a dim vista of shirt waists" from footlights to roof.

Matt Berry, with a roman candle in each hand, a rocket down the back of his neck and his pockets full of bombs, turned up here last week to announce that Pain would give his thrilling representation of The Battle of Manila at the American League Base Ball Park. And he makes Chicago a one-night stand this year.

William Ananias McConnell is to do a monologue at the Masonic Temple Roof-Garden week of July 15. Were he to tell the story of his life they would have to hire the building as well as the roof.

The Burgomaster still goes on its merry way at the Dearborn, where it entered upon the third week of its run yesterday. Mr. Pixley and Mr. Luders have added several new songs and ensembles, one a bright topical song for Miss Rosa, Mr. Hatch, and Mr. Norris. The show is a hit.

As I passed the new Illinois on one of the hot days last week I saw the masons raising a heavy stone upon which the word "Heat" was cut, and I thought it strange that a theatrical manager should advertise the high temperature. But when the stone was set in place I noticed that "Heat" was part of the word "Theatre."

The Dairy Farm is ahead of them all at the Great Northern, for last night it began the eighth week of its run. Never before, by the way, has a play been presented here an equal length of time at popular prices, and it bids fair to go on for some time to come.

Manager Harry Powers and his family sail for Europe to-morrow on the *Kaiser Wilhelm der Grosse*, to be absent six weeks.

The Dairy Farm people had a "poster night" at the Great Northern this evening and distributed elaborate posters.

Marcia Treadwell, who did a thinking part in Hearts are Trumps in New York, is now playing the Countess of Fairfield here, and playing it well, too. Last season she was with May Irwin.

James S. Hutton has assumed active management of The Battle of Manila cyclorama and has added many novel features to the really entertaining display.

Charlie Frizelle, press agent of the Auditorium, will hold down the exchange desk of W. R. Hearst's new daily, the Chicago *American*, which comes out July 4 and of which great things are expected.

The Knights of Khorassan, who are to the Pythians what the Shriners are to the Templars, are giving a carnival here on the site of the old ball grounds, with camels, foreign villages, "barkers" and a Midway.

John Smith, who "defies twenty men to move him," is holding forth this week at Middleton's Dime Museum. This is another refutation of the charge that he had to leave home.

John Ward, manager of the Alhambra, is engaged in performing the hardest task of his life—trying to kill time until his house reopens four weeks hence with Uncle Josh Spruceby.

Albert S. Laflin and George Ade, of the Forty Club, have just returned from Japan and the Philippines, and Ned Kennedy, of the Auditorium, has departed upon his vacation.

I have put on The Bachelor's Romance for a Summer run. My family is up in Wisconsin until Sept. 1. So is Otis Skinner, by the way. He and his charming wife are up in the wilds of the muskallonge.

"BIFF" HALL.

BOSTON.

Very Little Faust Presented—Two Stock Revivals—News of the Week.

(Special to The Mirror.)

BOSTON, July 2.

One new production and two revivals were made to-night at the houses which are open this Summer. At the Columbia Theatre was Very Little Faust and Too Much Marguerite. Richard F. Carroll made the adaptation, Hervé's music being supplemented by Fred J. Eustis. Helen Royden sang the part of Marguerite, in place of Helen Lord, who is quite ill after an operation for appendicitis. Miss Royden has a sweet, if none too strong, voice, and she acts with a demure charm. Minnie Ashley, dainty as ever, was Jessie Tryon, with dances. Kate Condon, with a splendid contralto voice, was Mephisto. Richard Carroll made Valentine a clown, and Hugh Chilvers sang the few songs allotted to Faust. The cast is notably large for a Summer effort, and there were several ballets with Mlle. Proto as premiere.

The Tremont Stock, with J. H. Gilmour and Florence Rockwell, revived W. S. Gilbert's Engaged, one of the good old Museum favorites. Mr. Gilmour proved his versatility in the role of Cheviot Hill, and Miss Rockwell was delightful as Belinda. Mary Sanders, as was to be expected, won the hearts of all the patrons of this house, and as Maggie gave us a very pretty Scotch dialect. Annie Clarke was Mrs. MacFarland, and the rest of the company, including Lola Hawthorne, Kitty Wilson, Gus C. Weinberg, Frederick Truesdell, Charles Chappelle, and Dodson Mitchell, were well cast. Messrs. Gilmour and Rodriguez are making good their promises, and their clientele is growing larger as the season progresses.

The other revival is of a more recently written play, The Girl I Left Behind Me, at the Castle Square Theatre. Interest attached to this evening's performance because several new members of the organization appeared for the first time. The two thousandth consecutive dramatic performance at this theatre will occur on July 13 and the management proposes to celebrate fittingly. Probably What Happened to Jones will be the play of that week, and one of the features of the celebration will be a band of one hundred picked musicians who will play for two hours before both the afternoon and the evening performances.

Judging by the names in the cast for Pinafore, to be produced next Monday on the lake at the old Chutes ground, the opera will be in good hands. The cast includes Frank Buckley, Hubert Dodd, Jethro Warner, James Gilbert, Gus Kammerlee, Frank Burton, Blanche West, Rose Stellar, and Mabel Cavendish.

One more step has been taken in the Stetson litigation. Judge Fessenden, in the Suffolk Superior Court, has granted leave to the demandant—that is, Mrs. Adah (Richmond) Stetson—who seeks to recover a widow's dower in lands left by John Stetson, Jr., to file a replication in the case, putting in issue facts raised by the pleadings.

There were three Belles of New York last week at the Columbia Theatre—Helen Lord, the first, became ill, Adele Ritchie appeared at short notice Thursday, and Grace Spencer tried the part Friday.

Joseph Haworth was in town last week. His present intention is to star next season in a new play by Grace Furness, suggested by Robert of Sicily.

The Grand Opera House is out with a definite date and attraction for the coming season. On Aug 11 Two Little Vagrants, with Neva Harrison as Fan-Fan, will be given, and on Aug. 20 Richard Golden and Katherine Kittleman will present Old Jed Prouty.

Mrs. Knowles, mother of Eugene Ormonde and well known as an actress, has prepared to locate at her Summer home, "The Nook," Annisquam, Cape Ann.

Paul Keith, son of B. F. Keith, has gone to Germany to study books and human nature. Mr. Keith is having his steam yacht, *Courier*, painted and cleaned for a long trip along the coast.

Neil Burgess will open the Park Theatre on Labor Day, Sept. 3, with a revival of The County Fair.

H. Percy Hill is here telling us of the wonderful features of Gentry's Dog and Pony Show, which opened to-day for two weeks on the circus grounds in Huntington Avenue. It really is a remarkable exhibition of animal intelligence.

Grace P. Atwell is at Wareham as the guest of Mr. and Mrs. George H. Billings.

JAY BENTON.

PHILADELPHIA.

Only Keith's Open—Offerings at the Parks—Cape May Amusements.

(Special to The Mirror.)

PHILADELPHIA, July 2.

The Grand Opera House, after a Summer season of two weeks, closed June 30. The regular season will begin Sept. 1. The Park Theatre, also under the direction of the Hashims, will open on the same date.

Keith's is the only theatre open in the city, and is always cool and comfortable. In an enjoyable programme are found Lafayette, who continues a great favorite; Mr. and Mrs. Sidney Drew, Edna Aug, George Wilson, Crosby and Forman, Westman and Wrenn, William Foote, Pierce and Egbert, Rossley and Rostella, the Harbeerts, Volkyra, Fox and Ward, and the biograph.

The Summer parks are in their glory, the hot weather of last week having drawn crowds to all of them. Willow Grove has Bellstedt's Band and James W. Bingham, Kitty Bingham, Keough and Ballard, and Tony Fernandez.—The Base Ball Park has Gilmore's Band, the Meeker-Baker Trio, Belle Hathaway, Frederick, Leavitt and Novello, the De Vaneys, Seibert and Mack, Althea Twin Sisters, Hilton and Parker, and Herbert Lloyd. At Woodside Park are the Veteran Corps First Regiment Band, the trained horse, Jim Key, and the spectacle, The Battle of Manila.—At Washington Park, Liberati's Band and the spectacle, Quo Vadis.—At Chestnut Hill Park, Rosati's New York Marine Band.—At Central Park, the World's Fair Marine Band.—At Lincoln Park, National Piano Orchestra.—At Riverside Mansion, L. F. John's Orchestra.

Cape May Notes: The Columbia Opera company will open the season at the Iron Pier Opera House July 4, under the management of Charles N. Holmes, who is also the tenor of the company, that includes Carlotta Gilman, Carrie Godfrey, Jessie Highland, Janette Hibbard, Arthur Seaton, Charles Stout, John Saunders, John Dewey, and Lee Orena Smith, musical director.—Simon Hassler, with his celebrated orchestra, from the Chestnut Street Opera House, are engaged for the season at Congress Hall.—The vaudeville entertainments at Sewall's Point will be inaugurated in about two weeks. The season is very backward at Cape May.

S. FERNBERGER.

WASHINGTON.

Stock Still Successful—Percy Haswell to Star?—Midsummer Gossip.

(Special to The Mirror.)

WASHINGTON, July 2.

The William Morris Stock company continue their excellent work at the Columbia Theatre. To-night The Idler was presented to a large house. A splendid week is in view. The company was at its best, and all the favorites scored. The cast: Sir John Harding, M.P., Charles Lane; Mark Cross, Stephen Grattan; Simeon Strong, William Morris; General Merriweather, Charles Stanley; Bennett, Roland Gibson; Lady Harding, Olive Oliver; Mrs. Cross, Eleanor Carey; Kate Merriweather, Percy Haswell; Mrs. Glynn Stanmore, Dorothy Hammack; Mollie, Jane Clark. A Gilded Fool has been under consideration for presentation. Jane is in study, and may possibly bring the season to a close, though this depends upon the weather.

The Bohemian Girl was given in concert form Thursday night at the New National, for the benefit of the National Army Relief Society. The principal solos were sung by E. Ralston Lewis as Count Arnheim, Melville D. Hensey as Thaddeus, Robert Mason as Devilshoof, Pearl Evans as Arline, and Madame Cornwall as the Gipsy Queen. The choruses were rendered by the Handel-Haydn Society.

After the stock season closes at the Columbia Daniel V. Arthur, Colonel Edward W. Dunn, Joseph E. Lackett, and Nathan Stein will take an ocean trip from Baltimore to Boston and thence to Halifax.

A reception was given to Mary Helen Howe, who sails shortly for Europe to complete her musical studies under Marchesi, at the residence of Helena McCarthy, Wednesday night, at which were present the newspaper women of Washington and many women prominent in social and artistic circles.

Charles A. Shaw, who has been treasurer of the Castle Square Opera company at the American, goes to the Metropolitan Opera House as secretary and treasurer of the new English Grand Opera company. Jed F. Shaw, his brother, last season assistant treasurer of the Broadway, has been promoted to treasurer. Both are Washingtonians.

Hans F. Robert, having been obliged to cancel vaudeville engagements on account of the illness of Annie Yeamans, is at home for the Summer.

It is rumored that Percy Haswell, who has made such a hit with the William Morris Stock company, may be starred by Daniel V. Arthur next season, or as soon as a suitable play can be secured.

The College Alumni String and Glee Club, under the management of William H. Conley, will begin next week their annual tour of watering places. A new invention of a Philadelphia banjoist has been secured, and will be used for the first time. It consists of an electric attachment, carried by each player, that converts the instrument into a multiple orchestra—with tremolo effect added.

Mr. and Mrs. Giles Shine (Lavinia Shannon) have returned to their home here for the Summer.

Katie V. Wilson, director of the Wilson College of Vocal Instruction, will sail for London next Saturday to remain several weeks.

James Manley, of Tim Murphy's company, is at his home here. He is in negotiation with a local writer, John Blackwood, for a sketch for vaudeville. Mr. Manley has been re-engaged by Mr. Murphy for next season.

JOHN T. WARDE.

ST. LOUIS.

Opening of Forest Park Highlands—Bills at Other Gardens—July Jottings.

(Special to The Mirror.)

ST. LOUIS, July 2.

The management of Forest Park Highlands finally concluded to open their resort Sunday afternoon, after waiting eight weeks for some settlement of the street car strike. The Highlands has been a perfect gold mine for Steuver and Hopkins for several seasons, and although they have a late start this season they will no doubt come in on the home stretch in good shape. The opening bill is as follows: The Deltorellis, Lew Hawkins, Cheridah Simpson, Mazus and Masett, Bernard Dyllyn, Sisters Le Page, Budd Brothers, and George Austin. The staff of the Hopkins Amusement Company is J. D. Hopkins, president; Charles Schwindt, manager; Guido Vogel, musical director; Will Schaefer, treasurer; Joe Demsky, stage carpenter; Sam Northrup, electrician; Sam Loewenstein, advertising agent; Mrs. Howard, press representative.

The Delmar Garden has enjoyed even a larger attendance than was expected by the management, which had reasonable fears that the street car strike might interfere with business. Evangeline proved such a great success last week that Manager Gumperts decided to continue it for another week. Our people pronounce this the most elaborate performance ever offered in St. Louis at a Summer garden. The Delmar Garden in every particular is of great pride to our citizens, and is without doubt the finest outdoor amusement place in the country. Next week, The Girl from Paris.

The Suburban keeps up its winning streak with minstrelsy and a fine array of vaudeville talent. This week Carroll Johnson and Lew Sully are the principal end men, and both are very popular at the Suburban. Fred Warren and Al. Blanchard occupy the inside ends, while the following entertainers fill out the first part: Ben Cook, John P. Rogers, T. H. Humphreys, J. W. Quinn, Frank Girard, Lester L. Pike, and Frank Dumont. The vaudeville bill is headed by the Mignani Family. Lew Sully is doing one of his characteristic turns, and the programme concludes with an afterpiece entitled Our St. Louis Drinking Water.

The Spencer Opera company gave a capital presentation of The Grand Duchess at Uhrig's Cave last week. Grace Van Studdiford sang the title-role in her usual charming manner. Messrs. Hinshaw and Steiger amused the large audiences as General Boum and Baron Puck. Fanny Da Costa was splendid as Prince Paul. Gertrude Lodge did some good comedy work as Wanda. This week The Daughter of the Regiment is the attraction, with the following cast: Sergeant Sulpice, William Wade Hinshaw; Tony, Martin Pache; Corporal, George Shields; Bruno, William Steiger; Marie, Grace Van Studdiford; the Countess of Berkenfeldt, Gertrude Lodge; Babette, Fanny Da Costa. Next Sunday, Stradella.

J. J. Liberman has succeeded Q. K. Underwood as press representative of Uhrig's Cave.

James Jay Brady, formerly manager of the Century Theatre, was in town last week.

Ruth White, who made a great hit as Gabriel in the Evangeline production at the Delmar Garden, was indisposed on Monday evening, and Lillian Cooley, with a very short notice, went on and took the part very creditably.

C. C. Keener, manager of McFadden's Row of Flats for Gus Hill, is in town.

Colonel John D. Hopkins came down from Chicago Tuesday night to look after his Forest Park Highlands interests.

Jerry Hunt, the popular passenger and ticket agent of the Chicago and Alton, informs me that his offices in the new Carleton Building, Sixth and Olive Streets, will be ready for occupancy about July 10. Mr. Hunt says he will have the "finest ticket office in America" to show his many theatrical friends the coming season.

J. A. NORTON.

CINCINNATI.

Opera a Go at Chester Park—Other Amusements—Notes.

(Special to The Mirror.)

CINCINNATI, July 2.

The Chester Park Opera company had a most auspicious opening last week in Martha. This was the best drawing-card last Summer, and the management very wisely selected it for the initial bill this year. The principals were in good voice and the chorus contained a number of strong singers. Adelaide Norwood, who is again the prima donna, sang Martha, and rendered "The Last Rose of Summer" beautifully. W. H. Clarke and William G. Stewart alternated as Plunkett; Viola Gillette was Nancy; Richard Jones, Lord Tristan; and Payne Clark, Lionel. This week's opera is Faust, with W. H. Clarke as Mephistopheles and W. G. Stewart as Valentine.

At the Lagoon, beginning yesterday afternoon, were Bouman and Adelle, Weston and Yost, Anna Kenwick, Lawrence and Harrington, and Fish and Quigg. The diving horses and elks created a great furore.

Coney Island has Kherns and Cole, Murray and Murray, John T. Powers, and Jessie La Mont. The Cincinnati Full Military Band gives two concerts daily.

Foster and Williams company are presenting a burlesque, Little Martha, at the Chester Park Vaudeville Theatre.

The Zoological Garden concerts are still unrivaled in their attractiveness and Weber's Military Band draws big audiences three times a week.

A. R. Gosling is doing well as the manager of the Chester Park Opera this Summer. He has served a long apprenticeship in the theatrical business and is exceptionally well equipped to assume full charge of a company.

WILLIAM SAMPSON.

ATLANTIC CITY.

Season Opens Gloriously—Big Crowds Everywhere—Opera, Vaudeville and Minstrelsy.

(Special to The Mirror.)

ATLANTIC CITY, July 2.

With a minstrel parade, the playing of brass bands, good, bad and indifferent, the Summer theatrical season at the city by the sea opened auspiciously on Saturday. Everybody looked happy, for there was not a house in town that did not display its S. R. O. sign.

At the Steel Pier Innes' Band played themselves at once into popularity. The leader's success was instantaneous and positive, and he repeatedly carried his audience off their feet with his superb work. Never before has so distinguished an audience attended a concert in Atlantic City. It filled every part of the house to overflowing, and was composed of society leaders of Philadelphia, New York, and other cities. The vocalists were Effie Stewart, Rosa Linde, Barron Berthald, and Achille Alberti, all of whom were in excellent voice.

At the Auditorium Pier Theatre Alfred Aarons and Louis Donnelly offered Mam'selle 'Awkins, and it made a pronounced hit with the biggest crowd the house ever held. Josephine Hall, Effie Fay, and Snitz Edwards were the bright and particular stars. The Sunday night concerts at this house began last evening with Max Gabriel's Symphony Orchestra and Albert Guille, William Mertens, Madame Selma Kronold, Madame Isabelle Bouton as soloists. Again the audience was large. At Young's Pier Theatre, The Mikado, presented by the Dunbar Opera company, suited the fancy of an immense crowd, while across the way the Academy of Music, Manager Trainger, presented Primrose and Dockstader's Minstrels and had to refuse admission to a goodly crowd. The show is a good one. Encores were so numerous as to make the show run three-quarters of an hour overtime. Up on Atlantic Avenue, at the Empire, Lawrence Weber proved he knew how to get a big crowd in a hoodoo house. The bill was Hodge Podge, preceded by a vaudeville bill consisting of George Fuller Golden, Artie Hall, Delmore and Lee, the Harvey Sisters, and Russell and Tillyne. This bill will continue week 8.

At the lower end of the island, Governator's Theatre had a bill consisting of the Martell Family, Atlantic City Four, James F. Hoey, Kennedy and Quarllera, the Mortons, the Taneans, Morris and Armour, McGee and Dale, Ensign McPherson, Kitty Nelson, James Leslie, Carlton Sisters, Charles McShane, and Estella Wills. The place was jammed.

Frank Bostock's Zoo also did well, the pleasing features being Madame Pianka and her lions, Captain Jack Bonavita and his little lions, José Barrio and performing leopards, Al. Rayno, and Baby Stella, the youngest lion tamer in the world. There were a host of lesser attractions at the gypsy camp. Manager Frank Habin reports a new arrival of fortune telling gypsies and gratifying business.

Altogether the town, theatrically, had the best opening it has ever known.

GEORGE W. BLOODGOOD.

BALTIMORE.

Fourth of July Attractions—Fireworks in Plenty—Vaudeville.

(Special to The Mirror.)

BALTIMORE, July 2.

The management of Electric Park have provided a very attractive bill for Fourth of July week. Jean P. Weitzman and Mlle. Marie do a striking act on the aerial wire. In the Casino, Fay and Clarke, Ramza and Arno, Emma Carus, Herbert's dogs, and Howard and Emerson appear. Professor Fisher's orchestra renders concert music.

Fireworks and a midway are the attractions at River View Park this week.

Vaudeville still reigns at the Casino at Kernan's Hollywood Park. During this week it will be supplemented by exhibitions of fireworks.

HAROLD RUTLEDGE.

THE ACTORS' HOME FUND.

The following letters were received by THE MIRROR last week in response to the suggestion of "Biff" Hall, the Chicago correspondent of THE MIRROR, that the correspondents of this paper should contribute to the fund for the Actors' Home:

PHILADELPHIA, June 29, 1900.

To the Editor of The Dramatic Mirror:

SIR.—Inclosed find my check for $10, to be added to the fund for the Actors' Home. Permit me also to make a suggestion to the committee in charge of the Home. The Forrest Home, at Holmesburg, has an ideal site, and owns a large tract of ground that is not utilized. Might not arrangements be made with the trustees to erect the new Home there? Very truly yours,

S. FERNBERGER.

FORT WORTH, TEX., June 23, 1900.

To the Editor of The Dramatic Mirror:

SIR.—Responding to the suggestion of our friend "Biff" Hall, I inclose you my check for $10, that you will please add to the fund for the Actors' Home. Yours truly,

JACOB WASHER.

PROVIDENCE, R. I., June 28, 1900.

To the Editor of The Dramatic Mirror:

SIR.—I am heartily in favor of Brother "Biff" Hall's suggestion that THE MIRROR correspondents "chip in" and help the Actors' Home Fund, and I inclose herewith my little offering of $5. I wish it might be doubled several times.

Very sincerely,

HOWARD C. RIPLEY.

The correspondents' fund now stands:

W. T. Hall	$10.00
Jay B. Benton	10.00
J. A. Norton	10.00
S. Fernberger	10.00
Jacob Washer	10.00
Howard C. Ripley	5.00

From Manager M. M. Gutstadt, of the Lyceum Theatre, Ithaca, N. Y., has been received the following letter, enclosing a check for $5, that brings the total amount of contributions received by THE MIRROR to $60:

ITHACA, N. Y. June 26, 1900.

To the Editor of The Dramatic Mirror:

SIR.—I think every local manager should contribute to the fund for the Actors' Home, and would suggest that subscriptions be sent to THE MIRROR, to be handed to Louis Aldrich. Inclosed please find my check for $5.

Yours very truly,

M. M. GUTSTADT.

THE MIRROR will record any further contributions that may be made, and will turn the money over to the Actors' Fund for the object designated. Correspondents or managers that may wish to contribute may send any sum, no matter how small it may be, with the consciousness that it will be devoted to a commendable cause.

ENGAGEMENTS.

Lucia Moore, for Slaves of the Orient.

Mr. and Mrs. William Walcott, for Siberia.

C. W. Craig, for A Young Wife.

Harry Leighton, to continue in his original role next season in The Dairy Farm.

Myrtle May, for Eberle's Summer Stock at the Gem Theatre, Peak's Island, Me.

Blanche Hall and Louis Hall, re-engaged for Zaza.

Ethelyn Palmer, for the lead in A Young Wife, playing the Western territory.

Pearl Seward, re-engaged for her original part, Elsie Escott, in Across the Pacific.

Millie Liston, for the W. A. Brady productions at Atlantic City, opening on July 9.

J. Wesley Stevenson, re-engaged as treasurer for Al. W. Martin's Uncle Tom's Cabin.

John G. Sparks and Christine Blessing, with the Agoust Family.

Mr. and Mrs. Forrest Russell (Margaret Hatch), with Alden Benedict's Quo Vadis.

Dorrit Ashton and Masters Harry and John Gough, with A Guilty Mother.

Edward Sanford, for Thall and Kennedy's A Wise Guy.

John Saville, with Willie Collier.

Emerin Campbell, for Reaping the Whirlwind.

Irene Timmons, for Lygia with one of Alden Benedict's Quo Vadis companies.

Jacob Litt has re-engaged Burt G. Clark for his original part of the Colonel for In Old Kentucky.

George W. Dayo will continue with Andrew Mack next season.

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HI HENRY'S BIG MODERN MINSTRELS!

Greater than ever before! Still Larger! Still Better! New Elaborate and Novel First Part! Star Olio of New York City Vaudevilles! New Elegant Costumes and Settings! Bright up-to-date Comedians! Fresh Cultivated Voices! Handsome Printing! Elegant Vestibule Palace Cars! Superb Gold Military Band! Sensational Automobile Parade.

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The Haverly Band and Orchestra will be under the directorship of the minstrel Paginini, CLAUDE MENKEE, who wants musicians to feature W. E. Nankeville's other attractions, *THE VILLAGE PARSON, HUMAN HEARTS* (*Eastern*), and *HUMAN HEARTS* (*Western*).

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A Comedy in Three Acts by John Fowler, Author of "Dakota," Etc.

Dealing with a New Idea in Comedy. *Cast Headed by*

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Grand Opera House

AKRON, OHIO.

T. K. ALBAUGH, - - Manager.

This house is now under a new management. It is being remodeled throughout—fine new lobby—and will be first class in every particular. The only theatre in Akron, with population of 55,000. Have some open time for first-class attractions. Parties holding contracts for season 1900-1901 please write in at once.

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WANTED.—To complete Co. *for Fall and Winter Season:*

A tall, well-built leading man.
A young, attractive leading lady
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DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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TRUE LOVERS OF THE DRAMA.

THERE are in several cities clubs of recent formation for the study of dramatic art. Of these clubs, one in Baltimore may be taken as representative of the general idea embodied in their organization. Women enter largely into the membership, and it may be said that the best supporters of the drama, if not the most critical, are women. The persons that make up these clubs have noted a deterioration of dramatic art. Without reference to the cause of that deterioration, and with the primary purpose of individual cultivation through social contact for discussion of the drama, the ethical purpose of these clubs is to influence the theatre to higher standards by patronage of worthy plays and the withholding of patronage from unworthy plays.

Such clubs are to be commended and encouraged. They represent a sentiment that will conserve the better public esteem of the theatre, as vigorous independence on the part of individuals will conserve the better traditions of the stage at a time when the theatre is staggering under commercialism with all that commercialism can do to vitiate it. The theatre has fallen into evil plight because of the lack of artistic sense and the tradesman's training of those largely in control of it. The stage has been almost brought to a dead level of mediocrity in the things that are intended to be artistic, while it has been debased by vulgarity and defiled by actual indecency. What is put forward on it under prevailing auspices as pure gold is pinchbeck, because pinchbeck is the natural metal of its chief operators. Its vulgarities simply reflect the vulgarities of those persons that set themselves up as its arbiters. Its indecencies grow from the idea that a great part of the public will applaud indecency, and this idea, too, measures the narrowness of those persons that during the season just passed have so befouled the theatre that the press has risen in revolt against this phase of management.

The dominant theatre manager never is really artistic, and he sins against art in all the things pointed out. When he attempts the artistic he never rises above mediocrity. One reason for this is that, with his mercantile instinct, if he cannot find to his hand stars that have achieved their places legitimately, he will "manufacture" stars. With him pictorial printing and assertion take the place of natural growth and development. If an actor be a pretty fellow, or one that persistent booming in a play that is as far removed from art as its principal figure is from an artist will make a fad for the superficial, that actor is quickly transformed into a figure in the theatre. The play always fits the actor, and the actor is illegitimately given prominence because of the peculiar system under which he is forced. Or if a woman be handsome simply, or notorious simply, and especially if her notoriety be European, she becomes a merchantable commodity in the theatre in the hands of the tradesman manager. Or if a woman has moved among the four hundred, or even among the thousand that hang about the more exclusive number, and her circumstances make it necessary that she should "get a living" in some way, her "social" badge alone gives her entrance to the theatre of this sort of manager. And when this sort of manager can get hold of some callow fool who, by the accident of birth, rejoices in a title, this sort of manager, who at his best is but a showman, is in his happiest state. All such persons are put forward in the name of the theatre, and during their brief terms they are permitted to sink the theatre to their own commonplace levels.

It is a good sign that clubs to encourage the arts of the stage are forming. One of the dangers to the theatre of this country has rested in the driving from it and the keeping from it by present managerial methods of its better public—that public through whom alone it may preserve its best traditions and achieve newly on the lines of art. It is well known that in New York and other great cities the theatre's best friends have abandoned it except that upon rare occasions when they may profitably patronize it they renew their pleasure in it. They have taken to other fields of relaxation and amusement in which their intelligence is stimulated and their emotions find healthful exercise, and in which their sensibilities are safe from assault. They still love the theatre, but they do not visit it oftener, because if they did they would find regret instead of pleasure in it. Aside from their contempt for the average "amusement" now provided, they abhor the typical audience that the meretricious or the sensational play or player gathers. They have no desire to mingle with the curious throng to which the manager of the prevailing type caters. They never are seen in a Broadway theatre in this city except when something meritorious is offered. There are too many Broadway audiences nowadays made up of the elephant-seeing transient, frowsy from bad hours and worse places, cheek by jowl with the oleaginous, overdressed, bediamonded persons with oriental faces, notorious for arch-vulgarity and redolent of their other and characteristic pursuits of "pleasure." This is the crowd that avoids what is worthy in the theatre as religiously as the lovers of dramatic art avoid the meretricious in the theatre. And what is so regular in the theatre here must of necessity, in a measure, under prevailing conditions of management, be repeated in other large cities. The other cities have a smaller public for the lewd and the mediocre than New York has, and their resources for the higher enjoyments outside of the theatre are also fewer. Therefore, it is natural that the better theatre public in other cities, turning in disgust from so much now offered on the stage, should crystallize their sentiment in the premises by the formation of clubs, and find some reflection of the rational theatre in discussion of dramatic subjects. All this keeps alive the aspiration for the best in the theatre, and will have some influence toward redeeming the stage from its bondage.

CAUSE AND EFFECT.

IN the Louisiana Legislature the other day a bill was introduced to make it a misdemeanor for the manager of a circus or a theatre company to make false representations in advertising. This bill may not become a law, but it is a rebuke to those managers that regularly mislead the public by lying statements about their attractions.

The older forms of amusement advertising were less reprehensible than many of the forms that have developed from the present system of theatre control. The circus of a generation ago was advertised in a bombastic manner, and the circus of today has not wholly dropped the old style of wonder-provoking and multifarious adjectives in setting forth its features. But there was and is nothing particularly misleading in the bombast of the writer of circus advertisements. The work of such a writer is nothing but a sequence of high sounding but really unmeaning phrases, absurd on its face and in no way tending to misrepresent the circus itself.

The style of advertising that the Louisiana bill is intended to prevent, however, is different. It is the sort of advertising that THE MIRROR, during the past two years, has shown to be actually dishonest. It is the advertising that lies about New York runs of plays and about the companies that represent these plays in the smaller cities after the New York runs. "Number two" companies, so-called, and even "number threes," have been sent out and advertised as the "original" New York companies, when in fact they have been made up of other and inferior actors. And the periods of the plays in New York in which these inferior companies have appeared in other cities have been repeatedly misrepresented. These misstatements and exaggerations have been less frequent since THE MIRROR began to expose them, but they still are practiced. That they have been pronounced in New Orleans and elsewhere in the South is evident from the measure that has been introduced looking to the punishment of the persons responsible for them.

BRAVO, LOUISIANA!

A dispatch to THE MIRROR from J. M. Leveque, editor of the New Orleans *Harlequin*, brought the gratifying news that the Howard bill had on Monday of last week unanimously passed the Louisiana House of Representatives.

W. M. Barrow, the MIRROR correspondent at Baton Rouge, who worked unremittingly to interest the good offices of the legislators in this measure, wrote as follows: "It gives me great pleasure to state that after earnest effort by the representative from my parish, Dr. Charles McVea, we have secured the passage of the bill by the House of Representatives, and its passage by the Senate is assured. So that now it may be safely said that Louisiana has placed herself among those progressive States that afford ample and just protection to their literary men and women who are interested in developing dramatic and musical literature."

The bill, as introduced by Representative McVea and passed by the House of Representatives reads as follows:

AN ACT forbidding any person or company from producing any unpublished or undedicated dramatic or musical production, and providing for the punishment of same.

Be it enacted by the General Assembly of the State of Louisiana, That any person or company who takes part in or causes to be publicly performed or represented for profit any unpublished or undedicated dramatic or musical composition known as an opera, without the consent of its owner or proprietor, or who, knowing that such dramatic or musical publication is unpublished or undedicated, and without the consent of the owner or proprietor permits, aids or takes part in such a performance or representation, shall be guilty of a misdemeanor and shall be punished by a fine of not less than one hundred, nor more than five hundred, dollars for every such performance, or imprisonment for not less than thirty days.

Although the bill still requires favorable action in the Senate and the approval of the Governor before becoming a law, there is every reason to believe that its success is certain. The indorsement of the measure by the House of Representatives is most encouraging, and Messrs. McVea, Barrow, and Leveque deserve and will receive the grateful appreciation of American dramatic authors and play owners.

The great work undertaken by the American Dramatists' Club will result beyond a doubt in the adoption eventually of similar laws by all the States in the Union. Meanwhile, the pirates of plays that are not protected by copyright, find the ground gradually slipping from under their feet.

The Sensational Theatre.

The Century.

The two great plagues which threaten American society to-day are the sensational press and the sensational theatre. These institutions are conducted upon the same principle, or lack of principle, and upon the same general lines. The theory upon which they act is that the great bulk of the public, the mass from which they draw the greater part of their revenue, is not only incapable of appreciating what is intellectual, instructive, wholesome or inspiring in the printed page or in the drama, but is addicted naturally to what is morbid, abnormal, audacious, startling or unclean, and will pay handsomely for the gratification of a depraved appetite. In other words, the scheme is to make money by pandering to vice, at the cost of the wholesale demoralization of the youth who are to be the backbone of the American nation of the future.

The policy is not only diabolical but fatuous. That it has proved temporarily successful cannot be disputed. Journals which outrage truth, common sense, and decency still circulate by the million, and fortunes have been made by the villainous exploitation of wholly worthless and abominable plays. But evils of this kind, in the long run, work their own remedy. There is not, perhaps, any reason for expecting a sudden or speedy revival of public morality, but sooner or later dishes reeking of one particular spice pall upon the palate, and in most cases satiation is followed by disgust. The sensational newspaper, which is permitted to publish the most revolting details of the police courts, can avail itself of a wider variety of horror and impurity than the theatre, which, luckily, cannot, for obvious reasons, exceed certain limits, and is thus condemned to a damnable iteration which must in time become tiresome. These limits have been reached, or, at all events, very nearly reached, and already there are indications that mere vulgarity, which is no longer a novelty, is losing its power to attract the crowd. In ninety-nine cases out of a hundred the motive that fills the benches at a notoriously coarse play is curiosity, and when this once has been satisfied or disappointed, as it is apt to be, it ceases to exist and cannot easily be revived.

For this reason an epidemic of stage indecency, such as that with which we have recently been afflicted, is seldom of long duration. Moreover, the theatres responsible for it will not readily rid themselves of the contamination. When they revert to the cleaner drama they will find that they have fallen lower in the scale of respectability and have alienated their former patrons without securing others to fill their places.

The Situation in San Francisco.

San Francisco Call, June 24.

It is surely not unfitting to plead for one theatre in a city as large as San Francisco where the best plays procurable may be interpreted in the best manner. The city has plenty of cheap houses, where farce, burlesque, melodrama and "comic" opera are served up at moderate prices all the year round, to the evident enjoyment of people who enjoy that kind of thing. But such "entertainments" do nothing to advance the drama as a fine art and have absolutely no interest for people who have read good plays and who have seen really fine acting.

A SIXTEENTH CENTURY DANSEUSE.

Here is a picture from a rare Italian sixteenth century print in the National Library, Paris. It was furnished to THE MIRROR by W. J. Lawrence, of Comber, County Down, Ireland, and probably never has been reproduced in any other English print.

While the history of stage dancing might be very pithily told in a series of well chosen prints, chronologically arranged, it may be safely premised that no quainter engraving could well be included in the collection than the one above. This extraordinary sketch is a faithful representation of the Venetian danseuse of the sixteenth century. It will be observed that the lady holds up her skirt very much after the orthodox manner of the modern (or, rather, up-to-date) ballerina; but a wide gulf resolves itself between the frank, uncompromising knickerbockers of 300 years ago and the filmy and mysterious *dessous* of to-day.

The print has other uses beyond amusing an idle moment, as it forms an apt commentary on Hamlet's remark, "What! my young lady and mistress! By'r lady, your ladyship is nearer to heaven than when I saw you last by the altitude of a chopine."

Malone quotes Lassels as saying of the better class Venetian women that "they wear high-heel'd shoes, like stilts, which being very inconvenient for walking, they commonly rest their hands or arms upon the shoulders of two grave matrons." Granted it were quite a feat to walk gracefully on these hideous excrescences, how much more difficult must it have been to dance when so encumbered! Surely a hornpipe in fetters could be nothing to it.

This extraordinary vagary of fashion is said to have been made the *ton* by Italian husbands the better to keep their women folk from gadding about. But this must be rated among plausible fictions, as, notwithstanding the vogue of the fad among the Venetian ladies of the sixteenth century, it does not appear to have had its origin in Italy. It is significant that Barretti's Italian Dictionary has no word bearing any resemblance to "Chioppine," whereas Minsheu, in his remoter Spanish lexicon, says of "Chapin:" "A high cork shoe."

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

A. J. P., Washington: Jean and Edouard de Reszke are both living.

E. S., Lancaster, Pa.: Managers of theatres will be glad to send their house programmes upon request by mail.

X. Y. Z., Rochester: Anna Dickinson appeared as Hamlet at the Grand Opera House, Rochester, January 19, 1882.

W. H. D., Beardstown, Ill.: If the novel is not copyrighted in this country you have the right to make use of an independent dramatization of it.

MARY WINDER BRYAN, Raleigh, N. C.: You will find advertisements of the dramatic schools in THE MIRROR, and application to them will secure you catalogues.

A. Z.: If you will consult the notes printed in THE MIRROR during the past six weeks and still published weekly under the head, "In Summer Places," and the notes of departures for Europe from week to week, you will discover where many actors spend their Summer vacation.

N. O., Indianapolis: William Charles Macready died in England, April 29, 1873, aged 79 years. His first stage appearance was made at Birmingham, England, in 1810, as Romeo. His last performance was Feb. 26, 1851, at the Haymarket Theatre, London, as Macbeth.

SEARCHER, Buffalo, N. Y.: Franconi's Hippodrome, that stood on the site now occupied by the Fifth Avenue Hotel, was opened on May 2, 1853. It covered about two acres, extending almost to Sixth Avenue. The building was a two story brick structure, lavishly decorated, and seated about 4,000 people. The entertainments given consisted of equestrian and acrobatic acts, and many famous performers appeared there.

R. B. T., Baltimore: The present Wallack's Theatre was opened on January 4, 1882, with The School for Scandal, cast thus: Sir Peter Teazle, John Gilbert; Sir Oliver Surface, Harry Edwards; Charles Surface, Osmond Tearle; Joseph Surface, Gerald Eyre; Sir Benjamin Backbite, E. V. Sinclair; Crabtree, D. Leesor; Moses, William Elton; Careless, Wilmot Eyre; Rowley, H. Gwynette; Trip, C. E. Edwin; Sir Harry Bumper, Mr. Taylor; Snake, W. H. Pope; Sir Toby, F. G. Kerr; Joseph's servant, Harry J. Holliday; Lady Sneerwell's servant, H. Pearson; Jr.; Lady Teazle, Rose Coghlan; Mrs. Candour, Mme. Ponisi; Maria, Stella Boniface; Lady Sneerwell, Agnes Elliot.

L. R. G., New York City: The Bryant benefits, for the children of Dan Bryant, the famous minstrel, took place on April 28, 29, 1875. Bryant died on April 10. The managers and players of the city arranged for the benefits, in co-operation with a committee of prominent non-theatrical citizens, who were admirers of the dead minstrel. Augustin Daly, owing to a disagreement with the other managers, gave an independent benefit at the Fifth Avenue Theatre, April 28. The rest of the performances took place April 29, at the following theatres: Academy of Music, Union Square, Wallack's, Booth's, Lyceum, Park, Bowery, San Francisco Minstrels, Comique, Olympic, and Bowery Opera House. Prices ranged from 25 cents to $1.00, and about $8,200 was realized. Many benefits also were given in other cities.

THE USHER.

There is not much satisfaction for the American dramatist in Charles Frohman's announcements for next season. Indeed, it is a long time since that manager has given any substantial encouragement to the home writer, while never in his career has he developed a new playwright or had the ability to perceive merit in an unknown one.

His haul of plays for next season is large, but, with one or two exceptions, not especially promising. Well-known foreign authors' "commissions" and a miscellaneous assortment of popular books in process of dramatization form the most of the lot.

The principal feature is L'Aiglon, which Louis N. Parker is putting into English and boiling down from six to five acts for Maude Adams. Henry Arthur Jones has written a play that is to be given at the Empire, where Michael and His Lost Angel is still remembered.

Henry Esmond, Haddon Chambers and Jerome K. Jerome are writing plays to order for Mr. Frohman, but what they are going to be it is not probable that the manager knows any more than the reader of these words.

Because a number of plays made from books have met with popular approval Mr. Frohman has been indiscriminately buying the dramatic rights of novels that are what the book trade call "good sellers." Among these are "To Have and to Hold," "Mistress Penwick," "Red Pottage" and "A Gentleman of France."

In addition, Mr. Frohman's plans include the usual questionable French farce. It would seem that in announcing The Husbands of Leontine for production early in Autumn at the Madison Square he has not taken to heart the lessons of last season. Presumably, he thinks the ruction raised against immoral plays has blown over. He will know more about that later.

The Husbands of Leontine is announced by the posters as from the Paris Nouveautés, "the home of The Girl from Maxim's," which is an indirect way of telling the public that something equally nasty may be expected.

Les Maris de Leontine was produced at the Nouveautés in February last. The character of the piece is disclosed by the plot. Leontine is married to Adolphe, ho lets her get a divorce despite his knowledge of her *liaisons*. Leontine continues her gaieties under the "protection" of first one man and then another. Her luck turns after a while and she is sold out by the sheriff, but she manages to marry a silly baron and afterward to amuse herself by affairs with his friends. One evening the Baron's suspicions are aroused and he sends for a commissary of police, who turns out to be Adolphe. He breaks open a bedroom door and finds his former wife in a compromising situation with a man. Leontine threatens to return to Adolphe if the Baron divorces her. To avoid this calamity the Commissary persuades the foolish Baron that there has been no misconduct and induces him to forgive his wife's indiscretion. Then Adolphe marries a rich widow and Leontine supposably continues to deceive her ass of a second husband.

This muck may be rendered less superficially malodorous when it is put into English form, but it evidently will be quite as "strong" as the rest of the filth that Charles Frohman has shovelled on our stage during the past few seasons.

It may be that the reports of Jean de Reszke's loss of voice are exaggerated. It is not unusual for a singer to meet with a temporary vocal eclipse, and on the occasion in London three weeks ago when the famous tenor reappeared and his voice failed him the trouble may have been due to the comparatively long period of idleness that preceded his *rentree*.

That is the view of the case which de Reszke takes himself, although his friends fear that the condition is more serious and that his career is ended. He is more than fifty years of age, and he has sung in public almost continuously for twenty-five years.

Should not de Reszke be able to fulfil his engagement in this country next season it will be a severe blow to Director Grau, for the tenor's position is unique, and it will be impossible to fill his place adequately in the organization.

The Metropolitan company's season, by the way, will open in San Francisco in October. The entire outfit will be sent there from New York. It will be the first time since Mapleson took his company to the Pacific Coast that 'Frisco has enjoyed the presence of a complete grand opera company of the first class.

James O'Neill uses the Fechter version of Monte Cristo, and this will serve in the big revival of the noted romantic melodrama which is to come to the Academy in this city next Autumn, after a preliminary engagement in Boston.

But Mr. O'Neill tells me that several changes are to be made in the dramatization, all designed to improve it in the constructive sense and add to its dramatic strength. Mercedes, for instance, will not be found as another man's wife by Edmond Dantes when he returns with the fabulous wealth of his island.

Then, too, there will be changes and improvements in the scenic arrangements and a wonderful panoramic apparatus is to lend effect to the escape and natatorial exploit of Edmond after the Chateau d'If episode. Here, too, will he not only reach his rock and proclaim the world to be his, but a pirate lugger will perceive, bear down upon and rescue him.

A fine company is to support Mr. O'Neill, with Frederic de Belleville in his old part of Noirtier—in which he made a great hit at Booth's Theatre a good many years ago—and there is every reason to expect that Monte Cristo in its new guise will enjoy a new lease of life.

The cable brings the news from London that the Chancery Court has refused W. S. Gilbert's application for an injunction to restrain Janette Steer from playing Pygmalion and Galatea because she had altered the stage business as it had been arranged by him.

This decision was foreseen. Mr. Gilbert's correspondence with Miss Steer revealed him as a fussy, crabbed and whimsical person, and his idea that the courts would uphold him in that attitude was both foolish and absurd.

To lay down a cast iron rule that actors must deliberately confine their interpretations to the limits of detail set down by an author would be preposterous. It is in the variations of individual players of talent and intelligence that familiar roles acquire a new interest.

NEW MEMBERS OF THE ACTORS' SOCIETY

At a meeting of the Board of Directors, held yesterday, the following candidates were elected to membership in the Actors' Society. Never before in the history of the society have so many members been admitted at one time: John E. Kellerd, Joseph Humphreys, Grace Welby, Marion Chester, George Soule Spencer, George E. Romain, Georgia Welles, William Corbett, William H. Young, Grace Hazard, Adelaide Fitzallen, Harry Jenkins, Eleanore Browning, Marie Booth Russell, Effie Gillette, Louis Wainwright, Lawrence Brooke, Ada Levick, James R. Ketler, Victor Moore, Georgia Gardner, Joseph Cusack, Emilie Edwards, Harold Cohill, Ethel Knight Mollison, Meta Maynard, George W. Hammond, Lee Daniel, Louis Reinhart, Minnie Church, Ethlyn Palmer, Bessie Lee, Edyth Totten, Edwin Meyer, Marie Bingham, Mortimer Snow, Herman Hirchberg, Hector Dion, Osborne Searle, Dustin Franum, Walter Hodges, Millie Stevens, Ina Brooks, Nellie Hancock, Eugene Sweetland, May Smith Robbins, Marion Strickland, Eugenie Hayden, Colin Campbell, Joseph Greene, James F. Kelly, Dorothy Kent, Helen Harcourt, H. Percy Meldon, Mable Blake, Irene Ackerman, Lida McMillan, Willard Bowman, Claude Gilbert, Louis Morrell, Margaret Dibden Pitt, Julia Stuart, Wright Kramer, Alphonso Phillips, Frances Florida, Harry English, Dolly Bardell, Edmund Manley, Lucy Parker, Leslie Haskell, Alfred Rumble, Agnes Rose Lane, James K. Applebee, Carter B. Weaver, Lois F. Clark, Will W. Crimans, Marie Kinzie, Alice Gale, Joseph Eggenton, Hennessy Leroyle, J. Sydney Macy, Eugene Sanger, Georgia Earle, Mrs. Alfa Perry Byers, George W. Paige, Walter Allen, Edward Poland, John D. O'Hara, Francis Conlan, H. R. Atherton, Edwin Nicander.

MR. FISHER SECURES FLORODORA.

John C. Fisher, manager of Fisher's Opera House at San Diego and of the last two tours of Madame Modjeska, writes to THE MIRROR from Paris under date of June 20, as follows:

"I have secured Florodora for the United States and Canada. Without doubt this play has been the success of the season in London, and I have no doubt it will make a great hit in New York."

After visiting Vienna and Berlin Mr. Fisher will sail for New York by the *St. Louis* on July 21.

AMONG THE DRAMATISTS.

As You Like It was presented out doors on June 27 and 28, at Hartford, Conn., under the auspices of the Hartford City Guard, who with local amateurs assisted Byron Ongley and Lucille Nunn. Mr. Ongley successfully played Orlando and rehearsed the company. Miss Nunn was a charming Rosalind. It had been hoped that Otis Skinner might be induced to visit his former home to play Orlando, but another engagement prevented. In the cast were Eugenie Flagg, Evelyn F. Kellogg, Josephine E. Connor, H. Grant Bailey, Herbert A. Ross, D. Parsons Goodrich, Thomas A. Curry, S. Wesley Grover, P. Davis Oakey, William A. Berry, Arthur R. Thompson, John Wright, J. W. Horton, William H. Wittes, Everett H. Morse, Eugenie Flagg, Katherine Northam, Elsa Trumbull, Isabel Horsfall, Edna Olds, Bertha Messinger, and Isabel Huntington.

Nellie Lyons Healy, supported by local amateurs, acted Forget-Me-Not at Yates' Lyceum, Penn Yan, N. Y., on June 29. In the cast were Orville F. Randolph, Abram Gridley, Narcisso Alvarez, D. Eugene Porter, Laura Belden, and Mrs. E. M. Groot. John Whalen, of West's Minstrels, whose home is at Penn Yan, entertained between acts.

Mark E. Swan has completed a four-act sensational melodrama, Trapped by Treachery, in which Gussie McKee will appear as the proprietress of a pool-room. She will not, however, be starred nor featured. One of the chief features will be a women's pool-room. Special scenery is being painted. Stewart Lithgow is the manager.

Ida C. and May M. Ward are putting the finishing touches to a new three-act comedy, Cross Purposes. They are also at work on a historical play, and next season Mabel Paige will revive her musical comedy, A Spanish Romance.

"THE INTERNATIONAL DRAMA."

During the past two months THE MIRROR has received many inquiries from all parts of the country concerning a paper called "The International Drama," which had advertised extensively for correspondents, and the advertisements of which had aroused in thoughtful minds throughout the land a very pardonable degree of curiosity as to the legitimacy of the proposition. Here, for instance, is an advertisement that appeared in the Madison, Wis., *Democrat* of June 9:

THEATRES FREE FOR 1900-1.

The *International Drama*, a leading theatrical paper, desires to arrange with some lady or gentleman in every town in the United States to send it a brief weekly report of the happenings of the theatres in their town for the season of 1900-1. For this service they issue to the correspondent their "Critic's Credential Card," which entitles them to the usual courtesies of Dramatic Papers (two passes to each play). It is not a hard task nor does it require an experienced newspaper writer, but they must have a responsible person who will not abuse the privileges. The "Critic's Card" enables the correspondent to see all plays that are presented during the season without expense. For full particulars address Editorial Dept., The Duane Publishing Co., Publishers, 23 Duane St., N. Y.

Similar advertisements appeared in papers all over the country. When letters of inquiry had arrived from towns representing a very comprehensive survey of these United States, an investigation was undertaken, inasmuch as "The International Drama" was unknown in New York. A MIRROR man called at the address given, 23 Duane street, and found a room upon the door of which was the name, "Duane Publishing Company." Entering, the reporter found a small room in which were a man at a roll-top desk and a woman at a typewriter. THE MIRROR man applied for a position as correspondent of "The International Drama" at a nearby town. The man at the desk said that several applications were under consideration from the town mentioned, and he must request the applicant to call again. THE MIRROR man then asked for a copy of "The International Drama."

"We haven't any here," said the man at the desk.

"Well, where can I get one?" was asked.

"The American News Company handles our paper," replied the man, "and they can supply copies."

"Can I get a copy from the American News Company?" inquired THE MIRROR man.

"Yes," was the reply. THE MIRROR man promptly called at the American News Company. The American News Company never had heard of "The International Drama." Inquiries continued to pour in upon this office and, at length, one of THE MIRROR correspondents in a prominent city was requested to subscribe for the new paper and to report what happened. The first intelligence that he sent was a reduction in subscription price from $3.50 to $1.75. The original proposition in the paper's circulars had been that its subscription price was $5 a year, but correspondents should have it for $3.50. Letters from other sources verified this further reduction. The correspondent eventually secured a receipt for his money and a "critic's credential card," which read:

To Managers of Traveling Companies:

Mr.....is our authorized correspondent for.....for season of 1900-01, commencing Sept. 1st, 1900, and ending May 1st, 1901. You are requested to give him what ever news you can in regard to your Company, and to extend to him the usual courtesies of Dramatic Papers.

THE DUANE PUBLISHING CO.,
R. H. Bloomer, Editor.

R. H. Bloomer was not the name of the man seen first by THE MIRROR man who called some weeks ago, and so last week he interviewed the janitor of the building, 23 Duane street, and learned that the "Duane Publishing Co." had removed from the fourth to the second floor, and that Mr. Bloomer as well as the other man was employed there. Meanwhile two copies of "The International Drama" have come into possession of THE MIRROR. The paper is chiefly made up of "patent inside," known as "boiler plate," matter that has nothing whatever to do with the drama, articles about "Eve and an Apple," "American Agriculture Supreme," "Our Apples in Europe," "New York's Underground Rapid Transit System," "Cuban Officials in Jail," and others equally foreign to the stage. A few theatrical letters from larger cities and some brief items of stage news, culled apparently from recent copies of THE MIRROR, fill a comparatively small space in the sheet. There are no advertisements, although rates for such are printed. The name of neither proprietor nor editor appears in the paper.

"The International Drama" not only is not circulated by the American News Company, but is unknown at the New York Postoffice. In fact, neither of the copies in possession of THE MIRROR bears the line, "Entered at the New York Postoffice as second-class matter," made necessary by law. Moreover, theatre and traveling managers and the theatre profession generally have no knowledge of "The International Drama."

In August, 1897, THE MIRROR exposed the fraudulent dramatic paper scheme of the "B. W. Thomas Publishing Company," of 1402 Broadway, New York.

HEBREW THEATRE TRUST.

It is said that the lessees of the various Hebrew theatres have formed a trust, and that each, after subscribing $5,000 to the organization, has pledged himself not to employ union actors in his theatre. The delegate of the Hebrew Actors' Union, in reporting the matter, on Sunday, to the Central Federated Union, stated that, according to the classification of his union, the salaries of actors are $28, $21, and $14 a week.

"ACTORS' DAY" IN PARIS.

Mary Penfield, the American actress and writer, is in Paris. She writes: "Here in Paris we have at the New York *Herald* office what we call 'actors'' day. The arrival of THE DRAMATIC MIRROR brings them from all quarters. This week I saw Daniel Frohman, Vida Croly, Marshall P. Wilder, Loie Fuller, Anna Robinson, and Johnstone Bennett all waiting to have a peep at THE MIRROR."

NOVELS DISCUSSED AT P. W. L.

"The Popular Novel" was the topic of discussion at the July Literary Meeting of the Professional Woman's League, held yesterday afternoon, with Grace Lovett Carson as chairman. The motives, plots, and characters of a number of popular novels were dissected, and the members told which book they liked best and why they liked it.

PERSONAL.

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FOX.—Della Fox left the sanitarium at Astoria, N. Y., last Thursday, her health completely restored. She will go to her home in St. Louis for a while and later will visit Mr. and Mrs. Nat Roth, in Indiana.

HASTINGS.—Cuyler Hastings has been engaged to play the title part in the No. 2 Sherlock Holmes company next season.

MODJESKA.—Madame Helena Modjeska read an original paper on the life of Madame Julie Lavergne before the Friday Morning Club, of Los Angeles, Cal., on June 22. Madame Modjeska is an honorary member of the club.

CORINNE.—Corinne will sail on July 25 for a six weeks' trip to Paris.

REHAN.—Ada Rehan's next season will open on Nov. 5, in Cleveland, Ohio.

ROGERS.—Della Rogers, the American soprano, is spending the Summer at Herringsdorf. Her tour in grand opera will begin early in September at Budapest, Hungary.

IRWIN.—May Irwin sailed for London on Saturday on the *Minneapolis*. She will stay on the other side only a few days.

GILBERT.—W. S. Gilbert's application for an injunction to restrain Janette Steer's production of his play, Pygmalion and Galatea, at the London Comedy Theatre was denied on Friday. Mr. Gilbert complained that Miss Steer had altered the business of the play aginst his wishes.

VAN DRESSER.—Marcia Van Dresser, according to a rumor of last week, is betrothed to H. V. Keep, a New York shirt maker. Mr. Keep would neither confirm nor deny the report, referring questioners to Miss Van Dresser, who is now resting in Tennessee.

BEERE.—Mrs. Bernard Beere was severely bruised in a railway accident in England recently.

DE RESZKE.—Jean de Reszke's friends here are much concerned by reports that the sudden collapse of his voice while singing at Covent Garden, London, on June 12, may involve permanent injury to the voice of the great tenor. Maurice Grau's agent here believes, however, that the reports from London have been grossly exaggerated, since Mr. Grau has sent no word about the matter.

BERNHARDT.—Sarah Bernhardt, according to cable reports, will be decorated on July 14 by the Minister of Beaux Arts.

LE HAY.—John Le Hay, remembered here for his hit in The Gaiety Girl, will be in the cast of The Rose of Persia when it is presented at Daly's next season. Ruth Vincent also has been engaged for this production.

ROBERTSON.—Forbes Robertson has returned to England, having regained his health by a sojourn in Italy. He will begin a provincial tour in September.

WHEATLEY.—Jane Wheatley, who has been re-engaged for The Christian, will go to Cottage City, Martha's Vineyard, with her brother, William Simpson, Jr., who closed his season with Nat Goodwin at Minneapolis on Saturday. While at Cottage City they will attend the lectures by William G. Ward, A.M., Professor of English Literature at Emerson College of Oratory. The lectures will include a critical study of the Shakespearean drama, Macbeth, Twelfth Night and As You Like It being the special topics.

COLE.—Belle Cole will leave England this week for a concert tour of South Africa.

WIGGIN-SHINN.—In the July number of *The Coming Age* appear articles by the Rev. J. Henry Wiggin and the Rev. George Wolfe Shinn upon subjects concerning the stage. The former in his "Personal Reminiscences of William Warren" writes most sympathetically of the famous comedian; and the Rev. Dr. Shinn, who recently addressed the Actors' Church Alliance in this city, writes forcibly upon "The Teaching Function of the Stage from a Clergyman's Standpoint."

BROADFOOT.—Eleanor Broadfoot, of the Maurice Grau Grand Opera company, has been engaged to sing the roles of the Gypsy Queen, in The Bohemian Girl, and Azucena, in Il Trovatore with the Castle Square Opera company during its coming season at Manhattan Beach.

CURRENT AMUSEMENTS.

Week Ending July 7.

Manhattan Borough.

METROPOLIS (Third Ave. and 142d St.), Closed Sat., May 5
OLYMPIC (2262 Third Ave. nr. 130th St.), Closed Sat., May 19.
HARLEM OPERA HOUSE (209-211 West 125th St.), Closed Sat., May 19.
HURTIG AND SEAMON'S (209-211 West 125th St.), Closed Sat., June 2.
PROCTOR'S HARLEM (125th St. nr. Lexington Ave.), Closed Sat., May 12.
DIETRICH'S GARDEN (110th St. and Broadway), Boccaccio.
ST. NICHOLAS GARDEN (Columbus Ave. and 66th St.), FRANZ KALTENBORN CONCERTS—2d Year—5th Week.
LENOX LYCEUM (Madison Av. and 59th St.), THE BOHEMIAN GIRL.
PROCTOR'S PALACE (58th St. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—2:00 to 10:30 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.), Closed.
NEW YORK (Broadway and 54th St.), Closed Sat., June 30.
CHERRY BLOSSOM GROVE (Broadway and 45th St.) Opened Mon., June 4—VAUDEVILLE—5th Week.
CRITERION (Broadway and 44th St.), Closed Sat., June 9.
BERKELEY LYCEUM (25 West 44th St.). Closed.
VICTORIA (Seventh Ave. and 42d St.), Closed Sat., April 28.
VICTORIA ROOF, Opened Mon., June 4—VAUDEVILLE—5th Week.
REPUBLIC (207-211 West 42d St., adjoining The Victoria), now building.
AMERICAN (Eighth Ave., 42d and 41st Sts.), Closed Sat., May 26.
MURRAY HILL (Lexington Ave. and 41st St.) Closed Sat., June 9.
BROADWAY (Broadway and 41st St.), Closed Sat., May 12.
MENDELSSOHN HALL (119 West 40th St.), Closed.
EMPIRE (Broadway and 40th St.), Closed Sat., May 19.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed Wed., April 25.
CASINO (Broadway and 39th St.), THE ROUNDERS—Revival—3d Week—6 to 15 Times.
CASINO ROOF—Opened June 9—VAUDEVILLE—3d Week.
KNICKERBOCKER (Broadway and 38th St.), Closed Sat., May 19.
HERALD SQUARE (Broadway and 35th St.), Closed Sat., May 5.
GARRICK (32d St. East of Sixth Ave.), Closed Sat., June 16.
KOSTER & BIAL'S (145-149 West 34th St.)—Closed.
KOSTER & BIAL'S ROOF—Opened June 5—VAUDEVILLE—5th Week.
SCHLEY (113 West 34th St.), Closed Sat., April 28.
MANHATTAN (1295-1297 Broadway), Closed Sat., May 12.
THIRD AVENUE (Third Ave. and 31st St.), Closed Sat., June 2.
BIJOU (1239 Broadway), Closed Sat., April 28.
WALLACK'S (Broadway and 30th St.), Closed Tues., May 29.
DALY'S (Broadway and 30th St.), Closed Sat., June 2.
WEBER & FIELDS' (Broadway and 29th St.), Closed Sat., May 5.
COMIQUE (Broadway and 29th St.), Closed Sat., April 28.
PROCTOR'S FIFTH AVENUE (Broadway and 28th St.), CONTINUOUS VAUDEVILLE—12:30 to 10:45 P. M.
GARDEN (Madison Ave. and 27th St.), Closed Sat., May 12.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), Closed.
MINER'S (213-214 Eighth Ave.), Closed Sat., May 26.
MADISON SQUARE (24th St. nr. Broadway), Closed Sat., April 28.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), Closed Sat., May 12.
EDEN MUSEE (23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:30 to 10:45 P. M.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Closed Sat., June 2.
IRVING PLACE (Southwest cor. 15th St.), Closed Mon. April 30.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), Closed Sat., May 12.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), Closed Sat., June 9.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.
DEWEY (126-132 East 14th St.), Closed Sat., June 2.
STAR (Broadway and 13th St.), Closed Sat., June 2.
GERMANIA (147 East 8th St.), Closed Mon., May 7.
LONDON (338-342 Bowery), Closed Sat., June 9.
PEOPLE'S (199-203 Bowery), Closed Sat., June 16.
MINER'S (165-169 Bowery), Closed Sat., May 26.
THALIA (45-49 Bowery), Closed.
WINDSOR (45-47 Bowery), Closed.

Borough of Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), Closed Sat., June 2.
PARK (393 Fulton St.), Closed.
HYDE & BEHMAN'S (360-362 Adams St.), Closed Mon., May 28.
NOVELTY (Driggs Ave. and South 4th St.), Closed Mon., May 7.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), Closed Sat., June 2.
PAYTON (Lee Ave., opposite Taylor St.), Now Being Rebuilt.
UNIQUE (194-196 Grand St.), Closed Sat., June 16.
CRITERION (Grand Ave. and Fulton St.), Closed.
AMPHION (437-441 Bedford Ave.), Closed Sat., April 28.
STAR (391-397 Jay St., nr. Fulton St.), Closed Sat., June 16.
EMPIRE (101-107 South 6th St.), Closed Mon., May 7.
COLUMBIA (Washington, Tillary and Adams Sts.), Closed Sat., May 5.
GAIETY (Broadway and Middleton St.), Closed Sun., May 20.
LYCEUM (Montrose Ave. and Leonard St.), Closed Sat., May 26.
BIJOU (Smith and Livingston Sts.), Closed Sat., May 19.
MONTAUK (393-397 Fulton St.), Closed Sat., June 2.
MUSIC HALL (Fulton St. and Alabama Ave.), Closed Sun., May 13.
ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.)—Now Building.
FOLLY (Graham Ave. and Debevoise St.)—Now Building.

AT THE THEATRES.

Lenox Lyceum—Light Opera.

The hot weather opera company at the Lenox Lyceum appeared last week in a double bill, consisting of H. M. S. Pinafore and Cavalleria Rusticana. The Gilbert and Sullivan operetta was presented satisfactorily under the stage direction of R. E. Graham, who also sang the role of Sir Joseph Porter. Leonard Walker was pleasing as Ralph, and Edwin A. Clark and Harry Dickson were acceptable as Captain Corcoran and Dick Deadeye. Bertha Hayden was a graceful Josephine, and Catherine Ingernoff a worthy Little Buttercup. The small chorus acquitted itself well considering its weakness of numbers and the great size of the auditorium.

Cavalleria Rusticana proved to be rather a heavy load for the little company, and the stage-manager had apparently been hard put to it to contrive a setting that might suggest the scene of the opera. The performance lacked spirit. The choristers moved with mechanical rigidity, and none of the principals achieved more than very moderate success in their roles. George L. Tallman, as Turridu, sang and acted unskillfully and with no enthusiasm. Hubert Wilke, the visiting star of the week, sang Alfio with more fire and grace than any of the others brought to their parts. Rena Atkinson was an acceptable Santuzza, and Bertha Hayden sang her entrance song, as Lola, admirably. Catherine Inganoff impersonated Lucia earnestly, and the chorus did its best vocally. During the week May Fiske appeared at four performances as Santuzza.

On Sunday night the company appeared in a sacred concert followed by a presentation of Cavalleria Rusticana in its entirety. This week the bill is The Bohemian Girl.

At Other Playhouses.

CASINO.—The only regular theatre remaining open in the Summer field draws well with the revival of The Rounders. Joseph Herbert and Irene Bentley have made especially strong hits in parts in which the originals were hard to follow.

WHITNEY BUYS AUTHORIZED QUO VADIS.

Sosman, Landis and Hunt have sold to F. C. Whitney their two complete productions of Quo Vadis, and have also assigned to him their rights in the authorized version. Mr. Whitney intends to produce this version at the popular price theatres. It is understood that the price paid by Mr. Whitney was a large one. Sosman, Landis and Hunt have made a handsome profit on the road tours and stock company productions of their Quo Vadis.

THE STOCK COMPANIES.

R. L. Giffen, temporarily of Richmond, Va., was in town last week on a brief business visit. He brought with him a slight Southern accent, with the aid of which he described enthusiastically the beauties of Richmond and the success of his new stock company there. Scarcely two months ago Mr. Giffen decided that Richmond needed a stock company. Theatric wiseacres in New York assured him that it did not. He went to Richmond and there got no better encouragement. But Mr. Giffen had decided that Richmond needed a stock company. In a week he completed arrangements for leasing the theatre. In another week he secured plays. In the third week he organized his company—a capital company from utility man to lead. A month ago he opened before an audience scarcely large enough to pay for the ice consumed in the cold air machines that he had placed in the theatre. Mr. Giffen once owned and managed a cold storage warehouse, and he knows the value of frost. He has never encountered a theatrical frost. As the ice melted on the opening night the audience warmed up to a state of enthusiasm. The papers next morning declared that the new stock company excelled any stock organization that had been seen in Richmond since the palmy days. The receipts for the third week were $1,200 over the receipts for the first week. The leaders of Richmond society patronized the new enterprise. The first families of the town entertained Grayce Scott, Mr. Giffen, and the other members of the organization. Richmond is proud of the stock company. The season will be continued indefinitely.

Adelaide Fitz-Allan has won a decided success by her work as leading woman of the Giffen Stock company. Not only her excellent portrayals, but her handsome gowns as well have been warmly praised.

* * *

The Girl I Left Behind Me is this week's offering at the Davidson Theatre, Milwaukee, where the Salisbury Stock company are reported to be playing to phenomenally large business. The principals in the cast are as follows: General Kennion, Charles Harbury; Major Burleigh, De Witt Jennings; Lieutenant Hawkesworth, Aubrey Boucicault; Lieutenant Parlow, Leighton Leigh; Sergeant Dix, Randolph Curry; Orderly McGlynn, Townsend Walsh; Lieutenant Jones, Osborn Searle; Dr. Arthur Penwick, John Daly Murphy; Scarbrow, W. H. Turner; Kate Kennion, Selene Johnson; Lucy, Jane Peyton; Wilber's Ann, Lydia Dickson; Fawn Afraid, Nellie Callahan.

* * *

The Valentine Stock company closed a successful six weeks' engagement in Minneapolis and St. Paul June 23. An extra performance was given June 24 by request. The company will play a short engagement in Duluth and will also visit Winnipeg, returning in three weeks to St. Paul, to remain in the Twin Cities till the end of August and going thence to Toronto for the Winter. Kate and Annie Blancke will have two companies next season, the other playing St. John and Halifax, opening in Halifax late in September.

* * *

Bartley McCullum's Stock company, at Cape Cottage, near Portland, Me., gave a production of The Lost Paradise last week that won high favor with the press and the large audiences. May Hosmer, Beatrice Ingram, Genevieve Reynolds, Robert Wayne, John Armstrong, Robert Gailliard, and Thomas Reynolds were conspicuous by their excellent work. The Girl I Left Behind Me is the bill this week.

Mabel Taliaferro has joined Bartley McCullum's Stock company for the Summer.

* * *

Esther Lyon will be leading woman of the Meffert-Eagle Stock company at the Temple Theatre, Louisville, next season. Frank Kendrick has also been engaged.

* * *

Owing to De Witt Clinton being shot and seriously wounded, Stanley Ross was especially engaged at short notice to play the lead in the production of A Homespun Heart at the Grand Opera House, San Francisco, June 17, and gave a good performance.

* * *

Collier and Cowan, proprietors of the Lyceum Stock company, playing the Summer resorts in the South, have dissolved partnership, and J. H. Cowan has assumed control of the company and all liabilities.

* * *

The Criterion Stock company, at the Star Theatre, Buffalo, continues to draw large audiences, and its performances without exception have been highly commended. The bill last week was May Blossom. In the title part Anne Sutherland won new honors, while Joseph Kilgour, T. B. Bridgeland, Scott Cooper, Norman Hackett, and Lillian Schovelin were also distinctly successful. Miss Sutherland has become a warm favorite with the patrons. One day last week the pupils of the Normal High School attended in a body and presented Miss Sutherland with a beautiful bouquet of flowers.

* * *

Mildred Hyland and James A. Bliss have been re-engaged for next season with the Grand Theatre Stock company, Boston, opening Aug. 6.

* * *

The Snow and Heron Stock company are doing a large business at Harmanus Bleecker Hall, Albany. The first part of last week East Lynne was presented to the biggest matinees in the history of the theatre. The rest of the week was devoted to Faust. For all this week Sapho will be produced. Manager David Traitel has arranged with the Unconditional Club, of Albany, to play the company the entire week of July 9 for the club's benefit. Romeo and Juliet will be presented. Floy Crowell has been specially engaged to appear as Fanny Le Grande in Sapho. Isabel Pitt Lewis closed with the company June 30.

* * *

The Packard Exchange is forming the stock company that is shortly to open at Pittsburg, and is also engaging players for the new stock company that will follow the Frawley company at the Burbank Theatre, Los Angeles, Cal.

* * *

For the latter half of its seventh week the Bond Stock company at Proctor's, Albany, presented for the first time on any stage a playlette entitled A Dream and the Awakening, by Mayone Benton Cooke, that scored a success. Arthur Maitland and Adelaide Keim played the principal roles capitally. Arabian Nights was the main play of the bill, and in this Frederic Bond, of course, kept the audience in roars of laughter as Arthur Hummingtop. Eva Vincent and Louis Atkin shared in the honors. This week, School and Partners for Life.

* * *

Oliver and Leslie Morosco are organizing a stock company to tour the Pacific Coast, opening at the Burbank Theatre, in Los Angeles, Sept. 9 for twelve weeks: then follow the Grau opera season at the Grand Opera House, San Francisco, for twelve weeks, and then playing through the Northwest. Among the plays to be presented will be The Prisoner of Zenda, Judah, and The Rogue's Comedy.

* * *

Thomas J. Boyle, manager of the stock theatres at Memphis and Nashville, arrived in the city Friday last and is looking for a play for next season.

* * *

Mr. and Mrs. George Fish (Mrs. John A. Forepaugh), of Forepaugh's Theatre, Philadelphia, were in town last week arranging for plays with which to open their season early in August.

* * *

The Great Ruby will be the opening bill of the American Theatre Stock company, Sept. 1. The play will be presented with the original scenery, properties and accessories used at Daly's Theatre, and will be done in just as elaborate fashion.

J. J. Coleman will be business-manager of the American Theatre for the Greenwall Theatrical Circuit Company.

FAIRS AND CARNIVALS.

Articles incorporating the Portland, Ore., Street Fair and Carnival were filed June 23. The incorporators are A. D. Charlton, John F. Cordray, Edward Ehrman, D. Solis Cohen, J. E. Thielsen, J. M. Long, Ralph E. Moody, E. W. Rowe, and Alexander Sweek. The officers are E. W. Rowe, President; Edward Ehrman, Vice-President; J. M. Long, Secretary, and A. D. Charlton, Treasurer. The objects of the P. S. F. and C. are to hold and conduct street fairs and carnivals in Portland, to receive voluntary subscriptions for the purpose of maintaining and supporting them, to enter into all contracts for shows or exhibits. Over one hundred prominent Portlanders have subscribed for every share of stock. At a meeting of the Portland Elks, the promoters of the fair scheme, June 21, definite plans were laid for pushing things to the front to insure having a fair and carnival next Fall. At the Elks' meeting John F. Cordray, D. Solis Cohen, and A. D. Charlton were selected as delegates to observe the *modus operandi* of street fairs in St. Paul and other cities. A fund of $20,000 is essential for the success of the fair, and nearly all has been subscribed. To help swell the fund, fifteen barrels, striped in purple and gold, will be placed on fifteen different street corners of Portland to receive discarded rubber goods. These goods are to be collected and sold for remanufacturing. The money accruing therefrom is to be used for the Women's Building of the fair. So soon as the guaranty fund has been raised to the full amount, invitations are to be issued to every secret society, trades union, military and other organization to assist in consummating the plans for the fair.

The Oregon State Fair will be held at Salem, Sept. 17-22. It is thought this will be the greatest fair ever held on the Pacific Coast and will be open to the world. The officers include W. H. Wehrung, President; J. H. Settlemeier, Vice-President; M. D. Wisdom, Secretary; A. Bush, Treasurer; T. Bruce, chief marshal; W. H. Savage, superintendent of pavilion. General attractions are being looked after by a committee headed by President Wehrung and Secretary Wisdom. Nothing save high-class amusements along educational lines will be selected. A band of over 200 pieces is being organized for the fair under the direction of the State Band Association.

The Albert Lea, Minn., Street and County Fair will be held Sept. 13-15. Extensive preparations are being made for a grand Midway, with small shows and vaudeville performances. C. A. Ransom is secretary.

The Oswego, N. Y., Elks' Street Fair, Carnival and Industrial Exhibition will be held week of July 16. One of the principal features will be a Midway comprising about fifteen shows of different characters and designs. Joe A. Wallace is director-general of the fair.

Several new features have been secured for the Georgia State Fair, to be held at Piedmont Park, Atlanta.

The fairs to be held in Kansas this year are as follows:

Allen County Agricultural Society—C. H. Wheaton, secretary, Iola; Sept. 10-13. Brown County Fair Association—John H. Meyer, secretary, Hiawatha; Sept. 5-7. Butler County Fair Association—Alvah Sheldon, secretary, Eldorado; Sept. 10-14. Chautauqua County, Hewins Park and Fair Association—N. G. Marsh, secretary, Cedarvale; Aug. 8-11. Clay County Fair Association—E. E. Houpes, secretary, Clay Center; Sept. 25-28. Coffey County Fair Association—J. E. Woodford, secretary, Burlington; Sept. 25-28. Cowley County, Eastern Cowley Fair Association—J. M. Henderson, secretary, Burden; Sept. 19-21. Douglas County, Kaw Valley Fair Association—A. C. Griesa, secretary, Lawrence. Finney County Agricultural Society—D. A. Mims, secretary, Garden City. Franklin County Agricultural Society—B. C. McQuesten, secretary, Ottawa; Sept. 18-21. Greeley County Fair Association—I. B. Newman, secretary, Tribune; Oct. 2, 3. Jackson County Agricultural and Fair Association—S. R. McGrew, secretary, Holton; Sept. 11-14. Jefferson County Agricultural and Mechanical Association—Edwin Snyder, secretary, Oskaloosa; Sept. 4-7. Jewell County Fair Association—Charles F. Horne, secretary, Mankato; Sept. 11-14. Linn County Fair Association—Ed R. Smith, secretary, Mound City. Marshall County, Frankfort Fair Association—C. W. Brandenburg, secretary, Frankfort; Sept. 25-28. Miami County Agricultural, Mechanical Fair Association—Joseph P. Trickett, secretary, Paola; Sept. 25-28. Montgomery County, Coffeyville Fair and Park Association—R. T. Kennedy, secretary, Coffeyville; Aug. 14-17. Morris County Exposition Company—E. J. Dill, secretary Council Grove; Sept. 25-28. Neosho County Fair Association—H. Lodge, secretary, Erie; Aug. 28-31. Neosho County, Chanute Agricultural Fair, Park and Driving Association—A. E. Timpane, secretary, Chanute; Sept. 4-7. Osage County Fair Association—C. H. Curtis, secretary, Burlingame; Sept. 4-7. Riley County Agricultural Society—R. T. Worboys, secretary, Riley; Sept. 18-21. Rooks County Fair Association—David B. Smyth, secretary, Stockton; Sept. 4-7. Saline County Agricultural, Horticultural and Mechanical Association—H. B. Wallace, secretary, Salina; Sept. 25-28. Sedgwick County, Wichita State Fair Association—H. G. Toler, secretary, Wichita; Sept. 4-7. Wilson County, Fredonia Agricultural Association—J. T. Cooper, secretary, Fredonia; Aug. 21-24.

Enid, Okla., contemplates holding a street fair in September.

The Elks will hold a ten days' carnival at West Superior, Wis., beginning July 4.

The Winnebago County Fair will be held at Rockford, Ill., Sept. 3-7. The officers of the fair are: Andrew J. Lovejoy, President; E. S. Bartholomew, Vice-President; J. B. Whitehead, Secretary; Chandler Starr, Treasurer; Directors: T. E. Buckbee, L. A. Fabrick, A. F. Graham, L. McDonald, G. W. Collins, A. E. Cutler, Robert Simpson, D. W. Barningham, D. B. Redington. Committee on Entertainment: A. J. Lovejoy, E. S. Bartholomew, J. B. Whitehead.

A street fair was held at Sharon, Pa., last week under the auspices of the K. of P. It was the first ever held at Sharon and did big business. The Midway was quite attractive.

Vincennes, Ind., Lodge, No. 291, will hold a race meet July 3-5. A floral parade on the morning of the Fourth will be the main feature of the day.

The dates decided upon for the Fort Dodge, Iowa, street fair are Aug. 30-Sept. 1.

Frank Orr, manager of the Rosedale Opera House, Chambersburg, Pa., is promoting a carnival and street fair to be held at Chambersburg late in September. He is negotiating with all classes of attractions and street people.

The hangers and posters of the Elks' street fair to be held in Albany, N. Y., July 30 to Aug. 4 are attracting much attention, as they indicate that hundreds of attractions will be seen. Afternoon and evening exhibitions will be given in the various theatres. In the American will be several of the leading vaudeville artists. The Hindoo Theatre will have interesting performances. In the German village will be a performance by a quartette of yodlers and vocalists. The special acts, including Achille Phillion on the spiral tower, will be seen in the centre of the Midway.

The Winnipeg industrial exhibition, known as the "Summer Fair," will be held at Winnipeg, Man., July 23-28. Among the outdoor attractions will be Calcedo, the Werntz Family, Takezawa's Japanese, Holloway Trio, Moullere Sisters, the Dilworth family, Farrell and Starck, the Parisian Sisters, Monte Myro Troupe, Dana and Alice Thompson, Andre and Golden, and Professor Flower. The principal officers are: President, A. J. Andrews; Vice-President, F. W. Thompson; General Manager, F. W. Heubach. The Boston Lyric Opera company will be at the Winnipeg Theatre during fair week.

The Roanoke, Va., carnival and street fair is being held this week. Claudine Woodrum, of Roanoke, has been elected queen of the carnival.

North Platte, Neb., will hold a street fair week of Sept. 3. Eighteen hundred dollars will be raised by the city to be used for attractions.

THE ELKS.

Rhinelander, Wis., Lodge, No. 898, was instituted June 19, by Deputy Grand Exalted Ruler A. F. Warden, of Waukesha. Twenty-seven members signed the charter roll. The officers elected were: Exalted Ruler, Arthur Taylor; E. L. K., E. G. Squier; E. L. K., Dr. T. R. Welch; E. L. K., N. T. Baldwin; Esquire, C. J. Brown; Secretary, T. C. Wood; Treasurer, C. A. Wixson; Tiler, D. F. Becker; Chaplain, J. C. Teal; Inner Guard, E. J. La Salle.

Spokane, Wash., Lodge, No. 228, admitted to membership thirty-five new members June 20.

GOSSIP OF THE TOWN.

Above is a portrait of Alice Roseland, a talented young actress, who will be starred next season as Dot in Hoyt's A Midnight Bell, the part originally played by Maude Adams. Miss Roseland has had five years' road experience and was with Augustin Daly's company for two years. Chicago capitalists are interested in this attraction, which will be managed by A. R. Wilber.

Jules Grau has added to his repertoire The Little Tycoon, by special arrangement with Willard Spencer.

The Hoeffler Stock company will open at Springfield, Ohio, on Sept. 20, playing East.

Harry Lenard and Edyth Oglesby were married on June 2 at Cañon City, Col.

Funeral services over the remains of Stephen Crane, who died recently in Germany, were held in this city on June 28. Interment was made in Evergreens Cemetery, Elizabeth, N. J.

The Earl of Yarmouth (Eric Hope) arrived from London on Thursday and has gone to Newport for his Summer season at the Casino there. Paul Gilmore has been engaged for the company.

Beryl Hope and a special company are presenting Sapho at the Grand Opera House, Kansas City, during the Democratic National Convention.

Henry C. Miner caused the arrest last week of two young thieves who had gotten away with $350 worth of goods belonging to him. They were employes of the house wherein he resided.

Mr. and Mrs. Horace Sedger were arraigned in London on June 28 on a charge of obtaining goods by worthless checks. They were remanded.

Amelia Bingham had engaged passage to Europe on the steamship *Bremen*, which was burned last Saturday. She will probably sail later in the week on one of the French steamers.

Frank N. Drew and Estelle M. Drew were divorced on June 23 at Cleveland, O.

Oscar Eagle has been engaged by Liebler and Company to stage the two productions of The Christian, which he will do prior to the opening of the Meffert-Eagle Stock in Louisville next Fall.

John A. Himmelein and his star, Beatrice Earle, will divide the Summer between Detroit, Mt. Clemens, and Kelly's Island. Mr. Himmelein has added The Little Magnet, by J. H. Sheppard, to his repertoire for next season.

Harry W. Smith, manager for Jessie Shirley, is now located in San Francisco preparing for the tour of his company on the Pacific Coast next season in repertoire.

A notable benefit performance was given at the San Francisco Grand Opera House on June 29 in aid of the widow and orphans of John Sweeney, the 'Frisco fire hero. In the bill were Henry Miller, Florence Roberts, Edwin Stevens, White Whittlesey, Ferris Hartman, Mathews and Bulger, Gilbert and Goldie, and many more, while George Lask, Harry Orndorff, H. A. Cripps, John Morrissey, and Phil Hastings combined to run the stage.

Charles B. Hanford, who will star next season in Lee Arthur's play, Private John Allen, is in the city.

Burt G. Clark and Archie Boyd will be among the prominent old timers who will do the Elks' convention at Atlantic City next week.

The July number of *Everybody's Magazine* contains the first of Stuart Robson's series of articles bearing the title "Fifty Years' Memories." In graceful fashion Mr. Robson relates his experiences as a page in Congress shortly before the Civil War, and recounts a number of quaint anecdotes of players and politicians of that period. The series of articles will continue for several months.

Lucia Moore, of the Quo Vadis company at the New York Theatre, played the role of Eunice in all of the performances last week. Her impersonation was graceful and well balanced, and especially was she appealing in scenes of emotion. During her connection with the company Miss Moore played four different roles in Quo Vadis.

Maude Winter, now in London, has recently been the object of social honors. She was the guest of Belle Cole at her country place on the Thames, and, under the chaperonage of Madame Cole, she was entertained at the town houses of the Duke of Sutherland and the Duke of Fife.

James Winterburn, of the Winterburn Show Print Company, who had been in New York for a week visiting the nearby Summer resorts, left for Chicago yesterday (Monday).

Al Dolson will be on the executive staff of one of Gus Hill's attractions next season.

Lora Thorne, of San Francisco, and G. B. Williams, of Hartford, Conn., were married recently in Washington, D. C.

John R. Stevenson, who has filled the post of dramatic editor of the *Daily News* for the past five years, has tendered his resignation. Mr. Stevenson is a thoughtful, just and accomplished writer on dramatic subjects, and he is one of the few critics on the local daily press whose views are honest as well as sound.

Mlle. Proto engaged with Very Little Faust and opened with the company at the Columbia Theatre, Boston, last night.

Evelyn Selbie returned from abroad on the *St. Louis* last Saturday, June 30.

James B. Mackie's Grimes' Cellar Door company are playing parks in Michigan.

Mrs. Edwin Mordant has had the misfortune to sprain an ankle.

The Portland, Ore., Acme Dramatic Club will present at Cordray's Theatre, July 11, The Treasures of the Sea, a play adapted from an English drama. The proceeds of the performance will go to help the Portland street fair and carnival subscription fund.

Selma Herman will continue in the title-role of A Young Wife next season, and the following season will be seen as a star in a new play now being negotiated for with Edward E. Rose.

PROFESSIONAL DOINGS.

The above is a portrait of Clara Coleman, one of the best known among soubrettes in this country. In spite of her popularity Miss Coleman recently came near abandoning the stage. One of her friends, who is a member of the Red Cross Society, was very earnest in her solicitations to have Miss Coleman go with her to South Africa and nurse the British soldiers, and but for illness in her own family Miss Coleman, it is said, would have gone. Miss Coleman is a native of Philadelphia. As a child she won an enviable reputation as Nan, the Good-for-Nothing, Belinda in Our Boys, and in other similar characters. Her career since then has been uninterruptedly successful. One of her more recent hits was as Nora Machree, in which character she starred after the death of Sadie Scanlan, who originated the part. Miss Coleman's last engagement was with My Son Ben. She has had a number of offers for next season, but has not yet made her plans.

Ethel Moore and George Verapalle, of Mam'selle 'Awkins, while bathing last Friday at Atlantic City, saved the life of a Philadelphia man who swam out too far and was nearly drowned before they went to his rescue.

Mr. and Mrs. J. Al. Sawtelle (Jessie Sawtelle) are resting at their home in Rochester, N. Y., and preparing for next season. Scenic artists and carpenters are at work for their productions of The New South, The Victorian Cross, Devil's Mine, Quo Vadis, The Grip of Steel, Chattanooga, In '61, The Mask of Life, and A Country Courtship. Two other plays are being negotiated for. A special vaudeville feature will be Dubec and Roslin's animal actors.

"Doc" Brown, President of the Owl Club, which has entertained so many players in Spokane, Wash., is visiting New York city for the first time, accompanied by Mrs. Brown.

Charles Van Studdiford, husband of Grace Van Studdiford, will come from St. Louis to New York with her race horses, which are to run at Brighton Beach.

Roe and Fenberg have secured a new play, Bar Harbor, written by Henry Belmer, for their Eastern company.

Mr. and Mrs. Harry M. Blake will leave their country place near Bath, England, this week for Paris, where they will spend a fortnight. They expect to sail for New York July 19 on the *Nebraska*.

Francis Wilson has been sued by Mary E. Reid, of New Rochelle, N. Y., to compel him to give a deed for a lot which she says she bought of him for $2,350. Mr. Wilson contends that he took $1,350 of stock in the Lovell Dry Plate Company in part payment and the stock was not worth that much, therefore he had declined to give a deed. A court has reserved decision.

The Metropolis Theatre will reopen in August with The Sunshine of Paradise Alley.

Chauncey Olcott will have a long run at the Fourteenth Street Theatre next season, presenting Mavourneen, A Romance of Athlone, and a new play.

Sarah Cowell Le Moyne and Harriet Ford will sail for Europe on the *Kaiser Friedrich* on July 5.

A new circuit has been formed that takes in the towns of Bedford, Bloomington, Bloomfield, and West Baden, Ind. Manager F. X. Johnson, of Bedford, is in charge of the circuit.

Manager Charley, of the French Opera company in New Orleans, will go to France this Summer to engage new singers.

Major J. B. Pond has engaged M. Labori, counsel for Captain Dreyfus, and Lieutenant Winston Spencer Churchill for American lecture tours next season.

On the Quiet has been selected as the title for the new comedy by Augustus Thomas in which Willie Collier will star next season under W. G. Smyth's management.

Carolyn Elizabeth Elberts, daughter of the late Eugene Elberts, and Eugene Francis Wilson, a nonprofessional, were married last Thursday by the Rev. Walter E. Bentley at Trinity Chapel, in this city. The bride was given away by Richard H. Casey, Imogene L. Wilson was the bridesmaid, and John J. Donnelly was best man. Immediately after the ceremony Mr. and Mrs. Wilson departed for a three weeks' wedding tour through Canada and the Thousand Islands. Only the near relatives of the bride and groom were present at the ceremony.

Neva Harrison has signed a five years' contract with the management of Two Little Vagrants. She will be featured next season as Fan Fan, opening at the Grand Opera House, Boston, Aug. 11. Miss Harrison is spending the Summer at Liberty, N. Y.

Agnes Rose Lane, who has been ill at her home in Brooklyn, is slowly recovering and expects to be about in a few days.

Jessie Mae Hall will be featured in Brown's In Town next season.

The Richards Stock company, a repertoire organization now touring Canada, programmes "James O'Neill's version" of The Three Musketeers. Needless to say, if the company is using Sydney Grundy's version of the play, in which James O'Neill appeared, they are using it without authorization. The company also advertises Faust, The Marble Heart, The French Spy, Camille, Burr Oaks, and Northern Lights.

Virginia Drew Trescott, who is well known both socially and professionally in San Francisco, has arrived in New York and is looking for an engagement with a representative company. She came from 'Frisco by way of the Isthmus.

Marshall P. Wilder writes from London: "I am having a fine time over here. London is full of professionals. I am going to Paris next. I shall arrive home on the *St. Paul* about July 14."

A. E. Lancaster is adapting a play from a popular romance for Daniel Frohman. The contract calls for its delivery in September.

H. S. Taylor has decided not to open Mlle. Pilar Morin's tour until November, as the play now being written for the star will not be ready for production until the middle of October.

IN SUMMER PLACES.

H. Preston Coffin, who has signed with the Braunig Dramatic company, is spending the Summer on his farm in Deposit, N. Y.

Frank Turner and Pauline Moran are spending a few weeks at Atlantic City.

John Birch has sent to THE MIRROR a hand-painted invitation that reads: "You and your friends are cordially invited any time this Summer to smoke a pipe of peace and to have a drink of firewater, heap big eat, fish and shoot. Loosen your belt. The Indian's Camp, Highland, N. J. (Read paleface time-tables how to guide you.)" A picture of a tepee heads the invitation.

Mr. and Mrs. John J. Farrell (Valerie Bergere) have gone to Moosehead Lake Camps for a four weeks' outing.

Mr. and Mrs. Ben Hurtig were guests of Mr. and Mrs. Samuel L. Tuck at their residence, Fordham Heights, N. Y. They will remain there two weeks and then go to Atlantic City for a brief visit, after which they will occupy their cottage at Long Branch for the Summer.

R. A. Myers, general representative of Hurtig, Seamon and Tuck's enterprises, has gone to Cairo in the Catskills for a few weeks' vacation. George H. Harris, business-manager with Williams and Walker, will attend to the bookings of the road attractions during Mr. Myers' absence.

Nellie Lynch has gone to West Baden, Ind.

Mr. and Mrs. J. Paul Montgomery (Babe Hollywood) are spending the Summer at Bath Beach, N. Y.

John T. Ford and family, of Baltimore, are at Ellicott City, Md.

James Young will spend most of the Summer at Govanstown, Md.

Manager Frank E. Baker leaves Wednesday for a four weeks' fishing trip among the lakes and streams of Northern Michigan.

Jane Corcoran, who will play Tennessee again next season in Tennessee's Pardner, will spend July at Asbury Park.

Mrs. Henry Darvin (Laura Cubitt), late of E. H. Sothern's company, is at the Hotel Ethelyn, Atlantic City, N. J., for the month of July.

E. A. Thomas is summering at Beardstown, Ill. He will go with the Morey Stock company next season.

William Mooney, William Ulrich, and W. S. Maguire are spending a few weeks at Hugh Kennedy's cottage, Atlantic City, N. J.

Dan Daly, Ward and Vokes, and Nellie V. Parker are summering at Revere, Mass.

Charles Sprague is spending the Summer at Cohasset, Mass.

Among the theatrical folk summering at Benton Harbor, Mich., are Helen, Mabel and Ethel Strickland, Caroline Kimball, Sadie Radcliffe, Josephine and Grace Fox, Mabel Bernard, John Nicholson, Barton Williams, H. B. Emery, and Katie Putnam, who is, as usual, at her country house, "Wildermere."

Spending the Summer at "The Maples," Lake Contrary, near St. Joseph, Mo., are Mr. and Mrs. Wilson Enos, George Enos, Lottie Alter, Ashley Rush, George Farren, Lansing Rowan, and C. Y. Pugh, all members of the Lake Casino Theatre Stock company.

Charles Holden, of the Holden Comedy company, is spending the Summer with his family at their cottage, Lake Manitou, Rochester, Ind.

Mr. and Mrs. Frederick Julian will spend the Summer at Memphis, Tenn.

Florence Kahn, Marcia Van Dresser, Monte Donico, and Adele Liehrmann are at their homes, Memphis, Tenn., for the Summer.

George Ober is settled at his country place at Hastings-on-the-Hudson for the Summer.

Mrs. Clarence M. Brune is the guest of Mr. and Mrs. Wallace Munro at Glen Cove.

Ethel Knight Mollison is spending the Summer with her mother at Yarmouth, N. S.

Fred Harris is at Yarmouth, N. S., for the Summer.

Mildred Hyland and James A. Bliss are visiting Mr. and Mrs. James Hyland for a few weeks at their home, Abington, Mass.

Mr. and Mrs. Robert Ransom are at Asbury Park, N. J., for the Summer. Mr. Ransom has been engaged for the Dearborn Theatre, Chicago, next season.

Samuel Freedman is spending his vacation "roughing it" in the West. He has wheeled from Denver to Colorado Springs and spent some time broncho riding on a cattle ranch. He expects to return by way of the great lakes, spending some days at Mackinaw, and arriving in New York by July 10.

George Backus, having signed to play Lieutenant Mowbray in Janice Meredith with Mary Mannering, has gone to his home, Columbus, Ohio, for the Summer.

Neil Twomey is summering at Onset Bay, Mass.

Clara B. McCarty, late of the Stoessell Opera company, is visiting relatives at Indianapolis.

Zula Ellsworth has taken Summer quarters at Bath Beach, L. I.

J. J. (Sandy) Sambrook, stage-manager for Creston Clark, is doing the board walk at Atlantic City, N. J.

Little Ethel May Ellsworth will be at Elm View Park during July and August.

Fannie Denham Rouse starts to-day for her annual vacation, which will be spent at Mountaindale, N. Y.

W. H. Rapley, John L. Carncross, and Mr. and Mrs. Max von Mitzel are at Atlantic City.

Mr. and Mrs. George Fisk (Mrs. John Forepaugh) are at Congress Hall, Cape May.

Arthur Byron is spending the Summer with his parents, Mr. and Mrs. Oliver Doud Byron, at their North Long Branch cottage.

Richard Dorney is at Long Branch.

Frederick Knight Logan is spending the Summer at Oskaloosa, Iowa.

Mr. and Mrs. A. T. Hanns have gone to the Adirondacks for the Summer.

Madame Adelaide Herrmann is spending a few days with her friend, Ellie Wilton, at Whitestone, N. Y.

Maude Harrison and her mother are visiting at Atlantic City, N. J.

Wadsworth Harris is at Calais-on-the-St. Croix, Eastern, Me.

Blanche Hall and her husband, Louis Morrison, have gone to Peak's Island, Me., for a fortnight.

Ethelyn Palmer will be a resident of Bensonhurst, L. I., during the Summer.

Charlotte Winnett has returned from the West and will spend the Summer at Atlantic City.

Mr. and Mrs. Duncan B. Harrison have gone to their place in Maine.

Lydia and Clara Knott left on Saturday for a vacation on the Maine coast.

Herbert Fortier, next season with Roland Reed, is sailing and camping at Lake Simcoe, Canada.

Mr. and Mrs. John P. Howe and daughter, and W. M. Russell, of Seattle, are in New York for the Summer.

Mr. and Mrs. Frederick Warde and family left Brooklyn last week for their Summer residence on the west shore of White Lake. Mr. Warde will not return to the city until time to begin his starring tour in September. He will spend his vacation fishing for bass and trout, which abound in the lake and tributaries. Mr. Warde is an enthusiastic sportsman and has done much to improve the fishing in Sullivan County. He has on his own estate three ponds for the cultivation of bass that have outlets in White Lake.

Frank Losee is catching trout and enjoying the cool Catskill air at Highland Cottage, Palenville, N. Y.

Mr. and Mrs. Giles Shine (Lavinia Shannon) left for Washington last Sunday. They will be in that city during July, returning to New York in August.

Ida Glenn has gone to Cape Cod, Mass., and will stay there until rehearsals begin for When London Sleeps.

Emerin Campbell will spend the Summer with her mother in St. Louis, Mo.

John E. Kellerd will put in a couple of weeks at St. Joseph's, N. Y., and then go to Siasconset, Mass.

Bessie Sears is at Highland Beach, N. J.

Harry W. Fenwick, having signed for his third consecutive season with James R. Waite as leading man, has gone to Roseton-on-Hudson, N. Y., to remain until rehearsals are called early in August.

W. E. Horton writes from Mount Clemens: The following are recent arrivals at the Springs: Mr. and Mrs. Henry Lee, Nate Jackson, Mr. and Mrs. Raymond Teal and son. Mr. and Mrs. Joe Flynn have left for New York, after a sojourn of ten weeks. Willie Drew, Treasurer of the Star Theatre, Cleveland, spent June 24 in town. Monroe H. Rosenfeld spent a couple of days here last week doing some newspaper work for the Detroit *Free Press*. Mr. and Mrs. Maurice Levi left for New York last week. They go by the lake steamers to Buffalo, where they will visit for a few days.

ENGAGEMENTS.

Neil Twomey, to play the lead in Secret Service next season.

J. P. Rutledge, with Harry Corson Clarke in What Did Tompkins Do.

Frederick Knight Logan, re-engaged for a third season with Jefferson de Angelis.

Harry Bernard, with the Webber-Doane and Burton company, of Indianapolis, to go in advance of one of their enterprises.

E. J. Hall, Richard Marsden, Jack C. Connelly, W. T. Todd, Will Harder, Emma Myrkle, and Lillian Dean, with Joe G. Glasgow for Myrkle and Harder.

MUSIC NOTES.

Members of the Maurice Grau Opera company sang Cavalleria Rusticana and an act of Carmen before Queen Victoria at Windsor Castle on June 20.

The Kaltenborn Orchestra continue their Summer concerts to enormous audiences at St. Nicholas Garden, proving that orchestral programmes, intelligently put together, will draw even in New York.

Teresa Carreno will tour this country next season under management of J. W. Cochran, opening with the New York Philharmonic Society in November.

CUES.

John Sebastian Hiller, the musical director, who recently returned to America from England, has not yet settled his plans for next season, and it is possible that he may go back to London to accept a permanent engagement there.

Henry M. B. Levick, son of Ada Levick, is a student at the Newton Collegiate Institution, Newton, N. J., and editor of the *Bugler*, a bright amateur bi-monthly publication issued by the students of that institution.

Ada Armstrong, late of McFadden's Row of Flats, is seriously ill at Atlantic City.

Wadsworth Harris was invited to attend the outdoor performance of The Tempest by students of Wellesley College, the invitation coming from the president of that institution. Mr. Harris made many friends at the college when he gave a recital from Hamlet in the chapel last Winter.

George V. Hobart is at work upon a new play, Helen Printt, for Marie Dressler; a new opera, Commodore Cupid, with Stanislaus Stange and Reginald De Koven; and a new comedy, The Daughters Delightful.

SAID TO THE MIRROR.

T. H. WINNETT: "Contrary to report I am not connected with nor am I interested in any attractions on the road. My entire time and energies are given up to my play agency."

LEWIS MELROSE: "I notice in the last issue of THE MIRROR that Alice E. Ives has named her new play A Southern Rose. This title was used by Ada Melrose during the season of 1891-92 throughout the South and I believe it was copyrighted at that time."

NOTES OF NEW THEATRES.

The Lake Casino Theatre at Lake Contrary, near St. Joseph, Mo., which has just been completed, has a seating capacity of 1,800. It is built over the water and cost about $20,000. It is a Summer theatre only, and is thoroughly screened to keep out mosquitoes.

Work was begun on the new theatre at Gloucester, Mass., June 25. The house will be first-class in every respect and will seat 1,000. It will open about Sept. 1. All the bookings at the City Hall, Gloucester, have been canceled.

OBITUARY.

Mrs. John Essington Miles (Pearl Essington Miles) died on June 11 in Toronto, Ont., of peritonitis. After making an enviable record in Western journalism under her maiden name, Miss Cork, she married John Essington Miles, of Alexander Salvini's company, about five years ago and joined the company. Mr. and Mrs. Miles both retired from the stage last year when he entered the Baptist Theological School in Toronto to prepare for the ministry. The remains were buried at Waukesha, Wis., where Mrs. Miles' parents reside.

Mrs. Charles A. Warner, first wife of the late "Dan" Rice, died at the home of her daughter, Mrs. K. A. Wurzbach, Long Branch, N. J., on June 23, aged seventy-five years. The remains, buried on June 25 at Green Lawn Cemetery, Long Branch, will be removed in the Autumn to Girard, Pa.

Mrs. Sarah Vandycke Hubbard, of San Francisco, died in Paris, France, on June 30. Her husband committed suicide fifteen years ago, and later Mrs. Hubbard went upon the stage, but her efforts as an actress were not rewarded by success.

Edward Ledesme, a child acrobat, died in this city on June 27, from the effects of a surgical operation. He was the son of Joseph Ledesme and was but eight years old. The Actors' Fund paid the hospital expenses and buried the remains.

Charles H. Beede died on June 25 at Grand Rapids, Mich., aged forty-two years. He had managed several theatrical enterprises, among them The Nancy Hanks, but failing health had compelled him to retire a month ago to his home at Grand Rapids.

Charles E. Weight died on June 25, at his home in this city, aged forty-five years. He was the husband of Sally Weight, professionally known as Sally Watson.

Man-Afraid-of-Hawk, a Sioux Indian with Buffalo Bill's Wild West, died on June 28 at the Danbury, Conn., Hospital, of gastritis, aged twenty-one years.

Derenzel Hall, father of Lillie Hall, died on June 24 at Long Hill, Conn., of Bright's disease.

HARRY CORSON CLARKE ON DECK.

Harry Corson Clarke arrived on a limited flyer from the West last week, engaged the fastest automobile at the station, charged cheerfully up Fifth Avenue to the Waldorf, and did not pause in his rush until he was safely settled in his old room with the latch string dangling outside the door. Then this comedian and authority upon the subject of nervous dyspepsia consumed a hearty meal of molasses candy and milk, purchased a 1900 model straw hat with a gay pugaree, and walked abroad upon the Rialto to give the laugh to those actor-prophets who a year ago declared that he would not live through last season. Mr. Clarke is very much alive and is as energetic as ever. He recently finished his third starring season in What Happened to Jones. Like the two former seasons, it was successful. He is now engaged in securing players for the production in September of his new play, What Did Tompkins Do. Within a week he expects to complete the company, and then, with Mrs. Clarke, he will haste away to Newport and Narragansett Pier.

MATTERS OF FACT.

Kane and Higgins' Minstrels, playing under canvas, opened a tour at Meadville, Pa., June 26. P. H. Kane is manager and P. J. Higgins treasurer. In the co. are the McDonald-Bryon Trio, Bob Harno, Garfield and Gallagher, Bancroft and Bowman, Kene and Connolly, J. Horace Greely, William Barry, J. Henry, F. Kimball, and a brass band.

Himmelein's Imperial Stock company will play a Summer season of five weeks at the International Theatre, Niagara Falls, N. Y., opening July 23 in Northern Lights.

Roster of the Klark-Scoville company: Nep Scoville and Harden Klark, managers; Thomas C. Byers, advance; W. E. Cornell, musical director; Ferdinand Graham, Fred Campbell, Frederic Diller, Will Purdy, Wayne Waring, Ita Leech Scoville, Lillian Anderson, Zula Klark, Gladys Klark, Baby Carrie Scoville.

Roster of Scharf and Morris' Big Stock company: Scharf and Morris, proprietors and managers; George W. Mitchell, stage-manager; Frank M. Miller, leader; George J. Riddell, carpenter; William Johnson, electrician; Ed Davis, properties; Edgar Mackay, George W. Mitchell, William Thompson, Charles Manton, Dan A. Anderson, Nick Parker, Bert Larue, Rachelle Renard, May Maurice, Maud Brookman, Zaida Le Clare, Dorothy De Forrest, Aida Clawson. The plays are My Old New Hampshire Home, Devil's Mine, The Silver Fortune, The Brand of Cain, The Mystic Mountain, Shadows of the Past, The Police Inspector, The Pulse of New York, The Green Eyed Monster, The Smugglers, and Hounded by the Law.

Roster of The Woman in Black: Wilbur Roe, Helene Bailey, Dorothy Grey, Josephine Valora, June Agnutt, James Clifton, Dan McMillan, William Flagg, James Walla, James Green, Master Paul Brady, Frank Mortimer, Frank Enos, John Knowles, Nat Maher for general agent; Lewis Cook, leader; Frank Maitland, carpenter; Charles P. Hoefler, manager.

Roster of the Southern Stock company: M. Chatterton, proprietor; E. Greenburg, manager; J. W. Guildtouch, agent; James Dougherty, musical director; George W. Murry, stage director; J. R. Adams, electrician; Mabel Paige, Lorena Tolson, Dora Paige, Ella Mercer, Amy Paige, Alice Ensel, Little Trixie, Charles Tolson, George W. Murry, J. M. Davenport, William A. Long, Gus Arthur, Harold La Costa; opening on Aug. 20 at Wilkes-Barre, Pa. Repertoire: The Brand of Cain, The Captain's Mate, The Clipper, The Little Detective, The Prisoner of Algiers, The Pearl of Savoy, A Spanish Romance, Tom Sawyer, and The Country Girl.

The Grand Opera House, Bethlehem, Pa., is being remodeled. H. Logan Reid will paint the scenery. The town is included in the circuit comprising Allentown, Reading, Altoona, and Johnstown, under the general direction of John Mishler.

Charles E. Dowe is doing special press work for Trapped by Treachery, Mark E. Swan's new melodrama.

Nellie Yale Nelson will be at the Hotel Brighton, Brighton Beach, another week. Her plans for next season are still unsettled.

Taylor's Exchange is enjoying a large share of business at present. The tours of My Friend from India, Hello, Bill, and A Tin Soldier are being booked through the Exchange, that is also filling many dates for its extensive list of theatres.

The copartnership existing between Heilerts, Thorpe and Haslet has been dissolved, and all contracts for time and people for The Belle of Honolulu have been canceled. Thorpe and Haslet will present the coming season the new musical farce, The Belle of Manila.

Alf C. Wheelan, who so successfully produced The Idol's Eye and The Wizard of the Nile at the Tivoli Opera House, San Francisco, last season, is back in town and open to good offers.

A gala Fourth of July opening is promised to the patrons of the La Grange Columbia Hotel at Hammel's Station, Rockaway Beach, L. I. Big preparations have been made for the occasion.

Edith Yerrington has had several offers for next season, but as yet has not signed. Her performance as Jack in Jack and the Beanstalk won for her much laudatory mention. Miss Yerrington may be addressed in care of this office.

Whiting and Willis report great progress with their new production, A Hindoo Hoodoo. The Gillin Litho Company have the contracts for the lithographic work and time is filling rapidly.

William Bonelli, who will star next season in An American Gentleman, is one of the best developed athletes in America, his muscular measurements in some respects equaling Sandow's. His biceps are 17½ inches, forearm 15 inches, chest 47 inches, and waist 29 inches.

Gus Hill's new production for next season, Owen Davis' Lost in the Desert, in which Theodore Babcock will be starred, will have several scenic effects—a race for life in which an Arab rescues the hero on horseback, a sand storm, a sinking ship, and a duel on a raft. There will be a troupe of Arabs, sixteen in number, camels, horses, and a complete scenic production, with a strong cast.

Among the many and varied attractions presented by that enterprising and energetic manager, Gus Hill, is The Royal Lilliputians, probably one of the most novel and unique entertainments ever offered to the American public. The company consists of twenty-four midgets, the tallest being thirty-four inches and the smallest a mere hop-o'-my-thumb. Also a number of giants, and what is said to be the smallest horse in the world. Unlike other Lilliputians, the little actors and actresses Mr. Hill has engaged are all specialists of the highest order. The production is one of the most costly ever offered. In addition to the large number of principals, there is a chorus and a pony ballet of thirty, a novelty in itself. Among the twelve attractions Mr. Hill puts upon the stage the coming season, none will command greater attention than the Royal Lilliputians.

THE LA GRANGE, 125-27 West 34th St., also 141 West 41st St., near Broadway.
Summer rates large rooms (with bath) $6.00 week; single, $3.00; board good. Cooking surpassing excellence. Parlor dining rooms, incandescent lights, electric fans, delightfully cool. La Grange-Columbia Hotel, Hammel's station, Far Rockaway Beach, Ocean Front, Rockaway Beach, L. I. Gala attractions July opening. Table d'hote dinner 75c. In winter, Turf Hotel, 44th St., near Broadway.

THEATRES AND ROOF-GARDENS.

Keith's Union Square.

The bill includes Digby Bell, in his monologue; James O. Barrows and company, in The Major's Appointment, by the late Nelson Wheatcroft and George Backus; Milton Aborn and Hattie Arnold, who present for the first time in New York a new sketch by George M. Cohan, called The Vaudeville Team; Mlle. Marzella and her cockatoos; Farnum and Seymour, comedy acrobats; Zelma Rawliston, male impersonator; Coleman and Mexia, rifle experts; the three Glisandos, eccentric musical comedians; Howard and Mack, blackface comedians; Cliff Farrell, musician; Jennings and Alto, comedy duo; Rosalie Tyler, colored soprano; the biograph, and the stereopticon.

Tony Pastor's.

Carrie Graham, as Sis Hopkins, the Country Girl, is the star of a bill that includes Swift and Huber, musical comedians; Rae and Brosche, comedy duo; Louie Dacre, comedienne; Mr. and Mrs. Harry Brunelle, who make their reappearance in vaudeville in their original specialty; Wrothe and Wakefield, comedians; Fostelle and Emmett, comedy duo; John F. Casey and Maggie Le Clair, Irish comedy duo; Claflin Sisters, soubrettes; Raymond and Clark, sketchists; Wistana, magician; Whiteley and Bell, Dutch team; Harry B. Watson, tramp cyclist, and the vitagraph.

Proctor's Fifth Avenue.

John Frederic Cooke and Dallas Tyler make their vaudeville debut in Taming a Bride, and head a bill that includes Rixford Brothers, acrobats; the Bachelor Club, singing comedy trio; Tenley and Simonds, Irish comedians; Violet Holla, "the Vocal Venus;" the De Muths, dancers; Josephine Harvey, trombonist; Ferrell and Starck, comedy cyclists; Provo, juggler; Murphy and Slater, colored comedians; Courtright and Lee, comedy duo; Polk and Claudius, banjoists; L. M. Granat, whistler; Paley's kalatechnoscope, and the stereopticon.

Proctor's Twenty-third Street.

The feature of the bill is the first production of a farce called A Surprise Party, with Grace Belasco, Blanche Homans, Lon Stevens, and Bennett Walker. The bill also includes Jennie Yeamans, comedienne; Cole and Johnson and the Fremont Sisters, colored quartette; Manning and Davis in The Irish Pawnbroker; Smith, Doty and Coe, musical comedians; Brothers Bright, acrobats; O'Rourke and Burnett, dancers; J. Sidney Macy, baritone; Joe Conlan; A. C. Lawrence, gun juggler; Wood and Ray, comedy duo; Retta Curtis, violinist and vocalist; Jim Payne, sharpshooter; Paley's kalatechnoscope, and the stereopticon.

Proctor's Palace, Fifty-eighth Street.

Ralph Stuart, assisted by Georgia Welles and Francis Powers in The Peacemaker, head the bill. Nan Lewald makes her vaudeville debut, assisted by her company, in The Deputy Sheriff. Others are Galetti's monkeys, Wartenberg Brothers, equilibrists; Crawford Sisters, change artists; Simon Brothers, musical clowns; Murphy and Willard, farcical duo; Dungan and Dudley, singing sketch; Little and Pritzkow, comedy duo; Belmont and Weston, comedians; Paley's kalatechnoscope, and the stereopticon.

Casino Roof Garden.

Ted Marks' programme includes Everhart, Lottie Gilson, Caswell and Arnold, Palfrey, Florence Wolcott, Alvan, Kessner and Reid, Frank and Don, Flo Perry, Martinetti and Grossi, Burke Brothers and "Wise Mike," Little Elgie, and others.

Hammerstein's Venetian Terrace.

The bill includes Johnson Brothers, Elfie Fay, Rossow Midgets, Hayes and Healy, Professor Wormwood's monkeys, the Halloway Trio, the three Navarros, Leon Morris' ponies, Charlie Rossow, Nellie Hawthorne, the three Livingstons, the two Bonnellis, Louise Dresser, Marion Winchester, Mlle. Czarina, and others.

Cherry Blossom Grove.

The novelties include the four Collnis, dancers, who make their American debut; Kelly and Ashby, acrobatic drolls, fresh from Europe, and Everhart. The others are Marguerite Cornille, Montrell, Wills and Loretto, James Richmond Glenroy, Polk and Kollins, Nellie O'Neill and company, Josephine Sabel, Sam, Clara and Kittie Morton, Johnson and Dean, four Emperors of Music, Pantzer Trio, Violet Dale, and Phil Ott and company.

Koster and Bial's.

The Roof-Garden, which has been renamed the Roof of All Nations, is now officially open. The bill includes "Jess" Dandy, Al. Waltz, Tennis Trio, Lane Sisters, Couture Brothers, Olympia Quartette, Farnum and Nelson, Pascatel, and Lowe and Edwards.

Grand Central Palace.

The bill includes Harry Le Clair, Laura Bennett and Sallie Stembler, Howe and Scott, the Stanton Trio, Mlle. Everthia, Daily and Hilton, Flatow and Dunn, McLoyd and Barton, and Lassard Brothers.

LAST WEEK'S BILLS.

PROCTOR'S TWENTY-THIRD STREET.—Victory Bateman and Harry Mestayer presented W. S. Gilbert's Sweethearts, and did it very well. In the two widely contrasted characters, the man and the woman in youth and the same folk thirty years later, both players gave excellent, spirited impersonations, and won hearty applause. The Bachelor Club came along for their first time at this house, and scored happily in their unique quartette work. Gruet, Beers and Gruet did their eccentric acrobatics, Wartenberg Brothers contributed their musical ditto, and Tenley and Simonds rattled off their clever Irish comedy. May Campbell's violin solos, Louis M. Granat's whistling, and the Crawford Sisters also were popular. In the bill, too, were Murphy and Slater, Belmont and Weston, Flatow and Dunn, Mac Russell, Palfrey, H. P. Copp, Paley's kalatechnoscope, and the stereopticon.

KEITH'S UNION SQUARE.—Rose Coghlan, assisted by Louis Massen, Madame von Trautmann, and a pretty girl whose name didn't appear, offered the familiar playlet, 'Twixt Matinee and Night, with customary success. Hal Merritt and Florence Murdoch presented George F. Farren's comedietta, A Friend in Need, and made a pronounced hit. It was a play of no new mold, the effort of a husband to get away from home for a quiet game of poker, but the complications were ingenious, the situations hilarious and the acting immensely good. Foy and Clark had a new act with an elaborate set. It showed a mineral springs hotel where the strange effect of the waters upon an eccentric old man provided plenty of amusement. It scored well and was played with much spirit. Sullivan and Inman brought a new Irish comedy sketch and took many honors. They showed much new business that was funny and had a lot of bright talk. Fields and Ward also put forth some new gags and some old, all received with tumultuous applause. The same applies to Haines and Pettingill, who made a great laughing hit. The audience was wildly delighted with both these clever teams. J. F. Crosby, Jr., and Inez Forman made their local bow in Edwin B. Tilton's A Duplicate Husband, which shows how a burglar, pursued by police, climbs into a house to hide and gets into the home of his brother, whom he closely resembles. The brother's near-sighted wife mistakes the bad one for her husband, and he hesitates to undeceive her. A number of more or less effective complications wind up with the wife's announcement of her intent to retire. She gets her supposed husband to remove her shoes and put on her slippers. Then she begins to disrobe and calls upon him to unfasten some mysterious nether garment. That is too much for the burglar, and he bolts when she goes out for her kimona. The husband enters, and apparently neither suspects that the burglar brother has been in. What happens to the burglar no one knows. Mr. Crosby, as the brothers, was acceptable, and Miss Forman, as the wife, gave evidence of considerable dramatic ability and much good looks. Barr and Evans made the regulation hit in their merry act, Ferrell and Stark did clever trick cycling on a real road wheel, instead of the specially built machine common in such work, and the bill showed also Curtiss Morse, Newell Musical Trio, the Mitchells, the biograph, and the stereopticon.

PASTOR'S.—Matthews and Harris headed the bill and presented Will M. Cressy's sketch, Adam the Second, that was made amusing by the eccentric comedy work of Mr. Matthews. Linton and McIntyre offered A Doctor's Patience, an entertaining medley of song and jest, capitally acted by both players. James Richmond Glenroy made a large hit with his absurdly funny monologue, that it is always a treat to hear. Way and Maitland sang and cake walked industriously and were liberally applauded. Kittie Leslie, who was in poor voice, sang illustrated and other songs with evident difficulty. Harry Thomson, "the mayor of the Bowery," exploited imitations and gags, and found favor with the audience. The Doherty Sisters did an acceptable act, and Ford and Dot West gave their well-known sketch with good results. Williams and Hood, John J. and Lillian Hoover, Wood and Ray, Clark and Gandy, Fred Hurd, and the vitagraph made up the rest of the bill. The hot weather didn't appear to have affected the attendance much.

PROCTOR'S FIFTH AVENUE.—At the top of the bill were Georgia Gardner and Joseph Maddern in A Wife's Stratagem. The sketch is conventional, but the players made much of it. Miss Gardner does some capital acting and her versatility is proven. Mr. Maddern fills his part satisfactorily. Jennie Yeamans gave the latest edition of her monologue, and was, as ever, refreshingly amusing. Montague and West gave their sketch, One Summer's Day, and won applause by their excellent playing of various musical instruments. Phyllis Allen rendered several songs pleasingly. Zeno, Carl and Zeno did expert work on the horizontal bars. Billy Link did a good black-face act, and Schrode and Charles accomplished funny acrobatic stunts. Manning and Davis were successful in The Irish Pawnbroker. The Bicknells, Barrett and Learned, Walter Hyde, Simon Brothers, Wrothe and Wakefield, Paley's kalatechnoscope, and the stereopticon rounded out a good bill. The theatre was kept surprisingly cool during the hot weather.

PROCTOR'S PALACE.—Gertrude Mansfield and Caryl Wilbur headed the bill and presented their new sketch, Cupid's Middleman, which repeated the hit it made at the Fifth Avenue the week before last. Adolf Zink was encored for his clever imitations. Elvira Francelli and Tom Lewis scored a big hit with their splendid rendition of several high-class solos and duets. More or less interesting turns were presented by Fox and "Foxie," the two Judges, the California Trio, Franklin Wallace, John C. Leach, the Fords, Shattuck and Bernard, Dave Meier, and Nellie Burt. Paley's kalatechnoscope and the stereopticon were shown, as usual.

CHERRY BLOSSOM GROVE.—The principal novelty was the initial production of Will Marion Cook's operetta, Jes'-Lak White Folks, written and sung by negroes. Irving Jones, Pete Hampton, Richard Conners, Alice Mackay, and Abbie Mitchell were the principals, and a chorus assisted them. The book was acceptable, and the music good of its sort. The players did well, especially Irving Jones and Alice Mackay. Paul Laurence Dunbar wrote some of the lyrics, that were attractive. Zelma Rawlston made a hit with her character change act, and other newcomers were James Richmond Glenroy, Bruno and Russell, and Earl and Sheppard. Marguerite Cornille, Sam, Clara and Kittie Morton, Henri French, Johnson and Dean, Nellie O'Neil and company, Dunn and Jerome, Phil Ott and company, Polk and Kollins, Mildred Claire, and Allenal's monkeys held over and continued to score. Carl Marwig's pretty ballet, The Masque Ball, was also retained, with Annie St. Tel's dancing its best feature.

KOSTER AND BIAL'S.—Charles T. Aldrich and "Jess" Dandy shared the honors last week. Dandy's new parodies and Aldrich's burlesque on Ching Ling Foo brought down the house. The bill also included Wills and Loretto, the six little Mignonettes, the Tennis Trio, Jessie Millar, Al. Waltz, Margaret Ashton, Fransioli Sisters, the Carl Damann Troupe, and Swift and Huber.

GRAND CENTRAL PALACE.—A very satisfactory bill was rendered by Harry Le Clair, McWaters and Tyson, the Olympia Quartette, Sheehan and Kennedy, Mlle. Everthia, Walter Stanton and company, Garrity Sisters, Letto and Dello, and Artie Spencer.

HAMMERSTEIN'S VENETIAN TERRACE.—The same excellent bill, with effervescent Elfie Fay as an added feature, drew crowded houses last week. The new sliding roof is now in place, so that even on wet nights the performance may be enjoyed.

CASINO ROOF-GARDEN.—Big hits were made last week by Everhardt, the hoof-roller; Burke Brothers and "Wise Mike," countess Von Hatzfeldt, the three Cardownie Sisters, and Martinetti and Grossi.

THE WESTERN AMUSEMENT COMPANY.

The Western Amusement Company was incorporated last week in Chicago under the laws of Illinois. Many rumors were spread around concerning the objects of the company, and a MIRROR man called yesterday upon Jules Hurtig, who is president of the new company, to ascertain the truth about the matter.

"We want it distinctly understood," said Mr. Hurtig, "that this new company has not been organized in opposition to anything or anybody. It is simply a company incorporated for the purpose of operating a circuit of music halls, in which burlesque will be the feature. It is in no way a vaudeville venture. We have secured a house in Chicago which will be opened in the Fall as Hurtig and Seamon's Music Hall, with burlesque as the attraction. Smoking and drinking will be permitted. A number of Chicago capitalists are interested, and we expect to extend the circuit by degrees.

"Leo C. Teller, who was manager of Weber and Fields' Music Hall for several years, will have full charge of the Chicago house."

ACTORS AS DETECTIVES.

An article which is going the rounds of the press credits T. W. Eckert and Emma Berg with giving valuable assistance to a Secret Service detective during the war with Spain. The detective was looking for important papers, and located the Spaniards he was after in a house in Montreal. He took Mr. and Mrs. Eckert into his confidence; they visited the suspected house and pretended to be looking for rooms. The Eckerts diverted the suspicions of the landlady while the detective went through the rooms upstairs and secured the celebrated Carranza letter. The matter caused a great deal of excitement at the time, but the fact that Mr. and Mrs Eckert played important parts in the little detective drama only leaked out a few weeks ago.

JOHN W. ALBAUGH, Jr., IN VAUDEVILLE.

John W. Albaugh, Jr., accepted a generous offer from the Association of Vaudeville Managers, and will produce his one-act play, Trenton, over the circuit, commencing about the middle of September. Mr. Albaugh produced his play thirty times at his theatre in Baltimore and for one week at Keith's Philadelphia house last April, with great success. It is probably the most pretentious production ever made of a one-act play in vaudeville, as Mr. Albaugh carries a company of four, his own scenery and properties. Beth Franklyn has been re-engaged for the leading female role.

ERNEST HOGAN IN A COUNTRY COON.

Ernest Hogan signed last week with Rusco and Holland for a term of years, involving a contract by which they will back all of his productions. Mr. Hogan believes that the cake walk coon craze has seen its day and that there are enough clever coon performers to put together a first-class musical comedy, so he has engaged a representative company and is about to import two novelty acts. A Country Coon, the comedy in question, is by Allan Dunn, and it will require forty people, a carload of scenery, six horses and a pack of fox hounds. A special car is being built for the company, which will open on Sept. 2.

ASSOCIATION OF AGENTS.

Herman L. Roth, a lawyer, sent out a circular letter last week to the vaudeville agents asking them to attend a meeting to form an association to unite against the Association of Vaudeville Managers. The meeting was held yesterday, and, according to Mr. Roth, the organization was effected and the association will be incorporated within a few days. From another source it was learned that the attendance at the meeting was extremely slim and that it is hardly likely that any business of importance was transacted.

BARRYMORE IN A MONOLOGUE.

Maurice Barrymore is about to present in the vaudeville theatres a new and unique monologue, which he has been preparing for some time, and he has commissioned Robert Grau to book his time. Mr. Barrymore will not abandon his sketch, A Man of the World; in fact, he has added two new sketches to his repertoire, but in order to be thoroughly equipped for all the houses he has decided to do the monologue. He will open next week in the West.

CISSIE LOFTUS SAILS.

Cissie Loftus, after a phenomenally successful season, during which she played in Shakespeare, high-comedy, comic opera and vaudeville, sailed for England on Wednesday last on the *St. Paul*. She will take a long and much-needed rest on the other side before resuming work. She may return to America next season to give a "farewell" series of imitations, as she intends to devote herself entirely to legitimate work after next season.

ROSE COGHLAN SIGNS WITH HYDE.

Hyde's Comedians, always one of the strongest of the vaudeville combinations, will the coming season eclipse all former efforts. Contracts have been signed through Robert Grau by the terms of which Rose Coghlan is to be an extra and special feature of the company for twenty-five weeks, commencing Sept. 17, at the Howard Auditorium, Baltimore.

HORWITZ TO MARRY.

Charles Horwitz, the well-known song-writer and publisher, will join the ranks of the benedicts on July 15. The girl of his choice is Sara Bruckheimer, daughter of Dr. M. Bruckheimer, of Washington, D. C. "Charlie" has many friends in the profession, who will wish him a pleasant voyage on the sea of matrimony.

THE FLOATING ROOF-GARDEN.

The fifth season of the floating roof-garden on the steamer *Grand Republic* opened on July 1. There was an excellent attendance and Manager H. R. Van Keuren anticipates a very prosperous season.

VAUDEVILLE JOTTINGS.

Frank Lewton is taking a short vacation prior to opening at the London Empire. When he returns to America he will bring along a new comedy.

Zeb and Zarrow, trick cyclists, have added the feats of jumping up and down stairs and riding over tables and chairs. They will be in New York at Keith's July 16-21.

Frederick E. Mortimer and Jewell Darrell will play their ninth engagement at Tony Pastor's Theatre July 9-14, presenting their new act, A Bit of Travesty.

Mrs. Margie McMahon was injured so seriously in a trolley accident at Kansas City, Kan., on June 21 that she may not live. Her husband, Bert McMahon, died recently and she had gone to Kansas City to visit his grave. They had been known for years as the McMahons. Mrs. McMahon is at the home of her brother, George Ackerman, 1014 Ridge Avenue, Kansas City, Kan.

Jessie Merrilees, who played the title-role in The Telephone Girl with much success last season, was to have opened on June 24 in St. Louis, but on account of the strike the date has been postponed. She opens July 9 at the Chicago Opera House with Hopkins', Ferris Wheel Park, and St. Louis to follow. Later on she will spend a little time at her home, Merrilees Villa, Sheepshead Bay, L. I.

The Gonnell Sisters (Mina and Alma) are scoring on the Kohl and Castle circuit with their singing and dancing act.

Minnie Seligman has earnestly denied the rumor that her salary in vaudeville had been lowered by the combined managers.

The betrothal of Elfie Fay and Henry Spencer, jockey, was announced last week.

Marjorie Lake has opened a school of fancy dancing in Salt Lake City, Utah.

Williams and Walker have purchased a locomobile and can be seen about New York and on the Speedway, with an occasional trip to Coney Island and Manhattan Beach. They are preparing an attractive entertainment for next season, when they will continue under management of Hurtig, Seamon and Tuck.

Flora Van Schaack has been engaged as the stellar feature of Fred Irwin's Majestic Burlesquers, opening in August.

Manager John Koster, of Koster and Bial's, having changed the name of the roof-garden to the Roof of All Nations, will give characteristic national entertainments each week. This week is known as American week.

Leslie and Andley did not play the Trocadero in Chicago, as they are resting for the Summer and completing a course of study in toe dancing, which they will use their new act.

Barry and Bannon are meeting with success in the Summer parks. They were at Tumbling Run Park recently, and pleased the patrons exceedingly.

Esmeralda, the wire-walker, who is the widow of Edward Smith, whose death was reported in last week's MIRROR, may have to remain in the hospital at South Bend, Ind., for several months, as a result of the serious injuries sustained by her in the hotel fire in which her husband lost his life. The Smiths were to have sailed for Paris on Aug. 4, to give performances at the exposition.

The Girl in Black continues its run at Bergen Beach. This and the many other attractions of Manager Percy G. Williams' resort make it an attractive place during the warm weather.

Lydia Yeamans-Titus appeared at the concert given on board the "Etruria" on June 15. She sang "Come into the Garden, Maud," "Sally in Our Alley," and her celebrated "Baby" song, assisted at the piano by F. J. Titus.

"Tom" Maguire left New York on Friday last as an advance courier for the Tammany Hall delegation to the Kansas City convention. "Tom" will see to it that the braves are properly housed and fed during their stay in the Western town, and will see that they carry home no gold bricks in their satchels.

During the coming season Hugh Stanton will produce a one-act comedy from his own pen, entitled False Prophets, which he believes will excel all his previous efforts in the playwriting line.

Julia Raymond, in her singing act, scored decided hits recently at the Binghamton and Ithaca, N. Y., parks. At each resort her success was so great that she was re-engaged for a second week.

Lew Fields, of Weber and Fields, has leased a cottage at Atlantic Highlands for the Summer.

Joe Crothy is filling a very successful engagement at the Standard, Bakersfield, Cal.

Burton and Brookes played Shea's, Buffalo, last week and made a big hit. They are playing Moore's, Detroit, this week, with the Burke-park circuit and New York Roof to follow. Their new song, "What You and I Would Do," is a success.

T. Nelson Downs was among the features at the Palais d'Ete, Brussels, week of June 17.

Maude Courtney has been extremely successful with Dunne and Ryley's Stock co. in 'Frisco. She has shelved her old songs temporarily, and sings new ones every week.

Artie Hall is playing at the Empire Theatre, Atlantic City, N. J., this week.

Kathryn Osterman is now rehearsing Her Imaginary Husband, Ida and May M. Ward's latest comedy, and will shortly be seen in it at Keith's. Since their first vaudeville success with J. K. Emmet's Honeymoon in a Harlem Flat, the Misses Ward have had several other hits, including Gerald Griffin's Silence is Golden, Extravagance, Charles Dickson's Jealousy (an adaptation), Francis Jones' A Subject of the Czar, and one other.

Kitty Gardner and Lillian Maynard were warm but successful last week at Richmond, Va.

Alexander Dagmar was the star of the bill at the Palace, Plymouth, England, week of June 18.

Mrs. James T. Murray, of Murray and Alden, and Laura Comstock, had a narrow escape from drowning one day last week at Lake Massabesic, N. H. They were rescued by James F. Burns, manager of a hotel cafe.

The Four Coughs are booked for next week at Elmira, N. Y., with Binghamton to follow.

Mlle. Olive has added a plate catching feat to her repertoire.

The International, formerly called the American Comedy Four, have made a big hit at the Palace, London, and have been re-engaged for a long term. They write that all the American acts at the Palace are very successful, and that the audiences are "swell" and appreciative.

Zeno, Carl and Zeno, the De Forests, the two Bonnellis, and Mlle. Chanton, are added features of the bill at Hammerstein's Venetian Terrace this week.

Maude Caswell and Arthur Arnold were one of the two special attractions at the Lion Palace Roof-Garden last week. This week they are at the Casino Roof-Garden, with Baseball Park, Philadelphia, to follow.

When Emma Myrkle and Will H. Harder depart from repertoire, they will enter vaudeville in a sketch by Ida C. and May M. Ward, called Mam'selle Mignon. Mr. Harder's part will be that of a young German, and Miss Myrkle will appear as Mignon, a part that the late Patti Rosa would have been seen

ONE OF THE FAVORITES.

ELEANOR FALK.

Eleanor Falk, the clever and winsome young woman whose picture is printed herewith, has won the admiration and indorsement of the theatrical world, and of the audiences before whom she performs. Her rapid rise to popularity is due to her captivating singing and her magnetic manner. Miss Falk plays the title-role in Percy Williams' production, at the Bergen Beach Casino, entitled The Woman in Black, and is the feature of the bill. She has introduced Harry Von Tilzer's new song, "My Jersey Lily," to seven and eight encores nightly.

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JOHN W. WORLD

Assisted by Miss Hastings. Now Playing in Vaudeville.

The *Buffalo News*, June 12: "John W. World and Miss Hastings have a clever sketch, and Mr. World does some clever imitations. His imitation of Dan Daly, in 'The Blow Almost Killed Father,' is the best that has been seen at Shea's in a long time.

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George Fuller Golden

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Spring, 1901, Mr Robert Fulgora presents

ARTHUR SIDMAN

In a new Rural Play, a little story of York State, some ten or twelve years ago.

to had she lived, as she had made arrangements with the managers at the time of her death, whereby she was to be made their comedienne in a triple bill she intended getting up.

Effie Fay did her eccentric dance so vigorously at the Alcazar that one evening last week that she sprained her knee.

Marion Bancroft, who was separated from her mother when a baby, was reunited to her maternal parent last week to the accompaniment of much rejoicing.

Lewis O. Phillips, proprietor and manager of the Lyceum Theatre, Brooklyn, has taken the big Iron Pier at Rockaway Beach for the Summer, and has opened there, successfully, a season of vaudeville.

The Quaker City Quartette have canceled several weeks' work on account of the death of Alida Perrault, wife of Harry Ernest.

Newell and Niblo have been obliged to cancel three weeks' time on account of the serious illness of Miss Niblo's mother. The team hope to resume work July 23.

The Association of Vaudeville Managers held its first monthly meeting last week. Routine business was transacted.

Louis Lesser reports that the opening of Weber's Empire, at Atlantic City, on Saturday evening was a huge success in spite of big counter attractions. A burlesque called Hodge-Podge was put on. Judging from the programme it is Weber and Fields' Whirl-I-Gig under a new title.

Pauline De Vere has signed for a four weeks' engagement at Saratoga Springs, N. Y., to do her singing specialty.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The hot wave has boomed business in the outdoor vaudeville line. The parks have been reaping a rich harvest. By the way, the park attractions were never better in Chicago than they are this Summer.——The Masonic Temple Theatre continues its S. R. O. business, and it has become the most popular place in town for the "smart set" these evenings. Camille D'Arville again heads the bill this, her second week. Miss D'Arville never sang better, and her success is one of the most pronounced of the season. Papinta has been re-engaged, and is now on her fourth week. Among the others are Ellson and Errol, Marie King, the Eight Cornallas, Grant and Norton, Howard Thurston, and Stover.——At the Chicago Opera House, Julia Kingsley is doing a sketch called Her Uncle's Aunt. The skit is good, and she plays it with great charm. Mlle. Catherina Bartho, the Zamora Mexican Family, Arthur Deming, Vinnie De Witt, Three Rackett Brothers, Brandon and Regina, Gagnon and Pollock, Clayton and Clarice, Marie De Wolf, John G. MacDowell, and the Baker Sisters are among others on the list.——Sans Souci Park has its usual variety of attractions, which includes Hayes and Bandy, Vandy, and Macart's dogs and monkeys on the vaudeville list. Kilpatrick, the one-legged bicycle rider, and Johnson, Gay and Johnson, high divers, are also to be seen.——At Sunnyside the bill is made up of Adele Purvis-Ouri, Kolb and Dill, Marinetti and Sutherland, Silver and Sparks, George W. Stewart, the Fernands, and Carl Charles.——Elisabeth M. Murray, Jim and Fanny Donovan, the Newsboys' Quintette, Mr. and Mrs. Terry, Norwood and Davaro, Beatrice Leonard, and Lew Rose are on at Ferris Wheel Park.——The Chutes vaudeville bill includes Downey and Willard, the Roaar Trio, the Florence Troupe, and Riley, La Marche and Murphy.——Sam T. Jack's Champs Elysees Burlesquers are at the local house. The Eldridges, George Behan, Winnie Richards, Fatima, and Dick Brown do specialties.——The Little Magnets, with Swain and Downie, Livingston and Coleman, Smith and Vanetta, Paul Le Petre, Clark and Emmons, and Hibernian Duo are at the Trocadero.——Items: "Doc" Freeman is now nicely settled in the offices of the Western branch of the Vaudeville Managers' Association, and is as happy as a king. The offices, by the way, are very luxurious, and no money has been spared in fitting them up. Each room has mahogany furnishings, and the draperies and carpets are of the finest. Besides Mr. Freeman's office, there are separate waiting rooms for men and women, a private office for the bookkeeper, and a magnificent board of managers' room. Artists, while in town, can make the place their headquarters, receive their mail and write their letters there. Everything is now in fine running order, and bookings are already being made.—Jessie Bartlett Davis, contrary to reports, has not yet decided to enter vaudeville. Last week she turned over the check for $1,000, which she received for singing one week at the Masonic Temple, to the Actors' Home Fund.—George Edmund Hatcher, press representative at the Masonic Temple Theatre, will shortly follow in the footsteps of Manager Murdock and become a benedict.—Hopkins' Theatre is closed for a few weeks while repairs are being made.—Among those who appeared at Treasurer James Mackin's benefit at Hopkins' last week were Cheridah Simpson, Josephine Gassman, Weston and Allen, Bernard Drilyn, Prevost family, Pearl Hight, O'Brien and Buckley, Loredo and Blake, Burk and McEvoy, Apollo, Lawrence Sisters, and Gilbert Brown. M. A. TWYFORD.

BOSTON, MASS.—At Keith's this week are Lockhart's elephants, Wright Huntington in A Stolen Kiss, Barnes and Sisson, Midgely and Carlisle, Merritt and Murdock, Fields and Ward, Barr and Evans, Walz and Ardelle, Bertie Froher, Mattie and Pat Rooney, the Mitchells, Newell, Chinquilla and Dinufrio, the Lowelles, and the biograph.——At the Palace, Gus Rublin and the French Gaiety Girls are the attractions.——At Crescent Gardens is the John Kernell Comedy co., that includes Sadie Stringham, George E. Murphy, Morrisey and Proctor, Ruth Ardell, and the Columbia Comedy Four. Miss Stringham presents a one-act pastoral sketch called Over Yonder, which was written by Tim Murnon's "Matinee Girl." It is a clever little conception.——At the Point of Pines are The Dazzler and an olio including Boulden and Griffin, Reidy and Currier, Emil Hensel, Agnes Evans, and Maude Scott.—Norombega Park has Solaret, Armenta, Hartley and Amman, McLean and Hall, Jerrald and others. JAY BENTON.

WASHINGTON, D. C.—Glen Echo Park's bill includes Francelli and Lewis, Clara Stevens and La Petite Alma, Nellie Burke, Gilmour and La Tour, and William De Boe, and Haley's Band. James B. Lockey is now acting manager of this resort.——At Wildwood Park Manager T. Arthur Smith presents Tasma and Roberts, Robert Henley, The Caldwells, La Belle Lol, and Millie Scott. Business big.——Chevy Chase Lake this week is devoted to water fireworks. Several boats have been built on the lake, and sham naval battles and swimming contests for prizes will be a feature.——Manager Plimpton B. Chase was a visitor last week to look over the New Grand, for additional improvements previous to next season's opening. He is now in Baltimore superintending the alterations at the Lyceum, which, when completed, will be one of the most attractive vaudeville houses in the country. JOHN T. WARDE.

PROVIDENCE, R. I.—Among the popular attractions at Rocky Point are the continuous concerts by the National Band. The Forest Casino at this place, under the management of R. A. Harrington, opened 1 with a bill including the Four Watson Sisters, Sewville and Barlow, Washburn and Crawford, Edith Murilla, Sisters Allison, Lillian Schubert, Petching Brothers, Correll Brothers, Arthur Lane, Doherty Sisters, Fisk and McDonough, Ida McIntyre, Bacon and Hendry, and Alabama Comedy Four.——Notes from G. E. Borden's Crescent Park: Brown's Auditorium, under management of Harry Brown, opened 2 with a burlesque on Erminie. Burlesque and vaudeville will be given during the Summer.—Press Agent H. I. Dillenback, of Keith's, has resumed his work as press agent here.—Sig. Capone and his Banda Napoli are making a big hit here. Their concert programmes are excellent.—Among the new features to be introduced by Manager Borden early in July is a water carnival. HOWARD C. RIPLEY.

COLUMBUS, O.—Great Southern Roof-Garden: This popular resort drew well June 25-31. Mr. and Mrs. Gene Hughes, Young and Devole, Vera King, Lawrence Crane, Farley and Conners, and the Goldsmith Sisters were on the bill. Eddie Girard and Jessie Gardner, Duffy, Sawtelle and Duffy, Saxon and Brooks, the Elinore Sisters, and Fred Roberts 2-7.——Olentangy Park (C. A. Lacy, manager): The best bill of the season drew good crowds 24-30. It comprised Hallen and Fuller, Arthur Deming, Webb and Hassan, Beatrice Gambles, Maude Beall Price, Udell and Pearce, and Harry C. Stanley, and Doris Wilson, Pete Baker, Holmes and Waldron, Murphy and Andrews, Knight Brothers, and the Dilworth Family 2-7.——Collin's Garden (Herman Collin, manager): An excellent entertainment that drew well 25-31, consisted of Sophie Burnham, Evans and White, and Maddox and Wayne. J. B. DAVIE.

TOLEDO, O.—Lake Erie Park Casino (Frank Burt, manager): For the week of June 25 Alice Shaw and her daughters, Stella Rinehart, Morphet and Stevenson, Plays and Players, a farce-comedy abounding with specialties and musical numbers, was put on by co., which included Scanlon and Stevens, Emery and Nodine, Warren and Howard, Dan Fenton, William McDermott, Edith Wells, Julia Cook, Etta Russell, and Marie De Bean.——Hauner's Farm Theatre (Otto Klives, manager): Welby, Pearl, Keyes and Nellis, Fred Roberts, Elinore Sisters, Duffy, Sawtelle and Duffy, and the Nondescript Trio 25-30.——Item: Miss Gertrude McGee, daughter of the late D. McGee, former proprietor of the Burnett House, will soon enter vaudeville. Miss McGee has a fine soprano voice and is personally charming. C. M. EDSON.

SAN FRANCISCO, CAL.—The usual good bill was seen at the Orpheum June 17-23. The McDonald Brothers, eccentric comedians, made quite a hit. Charles F. Crapewin was successful in a skit. Above the Limit. Joseph Hart and Carrie De Mar were much appreciated in their old favorite, The Quiet Mr. Gay. Sydney Deane, the Australian baritone, pleased as before. The same can be said of the Merrills, Musical Dale, Van and Nobriga, and the biograph. Novelties for 24-30 include the Four Cohans, Gilbert and Goldie, the Todd Judge Family, and Carrington, Holland, and Gulpen.——At Fischer's Music Hall the Lambardi Quartette and Signor Abramoff sing nightly to large audiences.

FRED S. MYRTLE.

MILWAUKEE, WIS.—The Star Theatre reopened its doors 24 for Carnival week with the Merry Widows Burlesque co. The performances are giving satisfaction and are being well attended. Taking specialties were given by Edward Lawrence, Jackson and Adams, Constance Windom, Powers and Hyde, and McFarland and Murphy.——At Coney Island the crowds are always large and the resort will draw big patronage during the carnival. The Oriental Midway forms a strong feature, and in the pavilion vaudeville was presented by Mlle. Chester and her trained animals, Baby Loraine, Lerade and Blake, Georgia Lingard, and the Lamont Sisters. The New England Carnival co. 1-7.

CLAUDE L. N. NORRIE.

PORTLAND, ORE.—Fredericksburg (Brown and Grant, managers): Nelse Hadley and Mae Hart, Ida Howell, Walther and Forrest, George H. Wilson, Mae Hart, and Millard Brothers, with Musical Director Richter's selections, entertained good business June 18-23. O. J. MITCHELL.

NEW HAVEN, CONN.—Savin Rock Casino: Gorman's Imperial Minstrels to large crowds June 25-30. Specialties by Frechia, G. Von Palm, Provo, and Axtell. Atwater's Orchestra gave daily concerts. JANE MARLIN.

REVERE, MASS.—Crescent Gardens (W. L. O'Neil, manager): June 25-30 in the new rustic theatre the Tony Williams Comedy co. presented the farce, Mr. Dooley and His Friend Hennessey, to good sized houses. Olio by Finlay and Burke, Phil Morton, Ethel Robinson, Harry Mantel, Baby Marion, Williams and Lyons, and Tom Crowley. C. S. Murphy and Co., Sadie Stringham, and John Kernell 2-7.——Point Pines (J. J. Walsh, manager): Lynn Cadet Band, Camilla Urso, Madame Flower, the Bonnellis, Curran and Wilmuth to large audiences 24. Large and pleased houses greeted James Horne and co., Madame Flower, Ethel Tilson, John Shepley, the Three Shamrocks, and Nevads week 25-30. Week July 2, the Dazzler co.——The staff of the Crescent Gardens is: W. H. O'Neil, manager; John F. Slattery, treasurer; R. H. Clifford, secretary; John C. Prebles, press representative; J. Henry Page, pianist; A. Story, stage-manager.

KANSAS CITY, MO.—Electric Park, Kansas City's newest place of amusement, continues to prove attractive, and is thronged nightly. Melville and Stetson and Kelly and Violette headed a good vaudeville bill June 24-30, and were warmly received. Other good turns were by Marie Rose, Bruns and Nina, the Van Brothers, Lee Hawkins, and Nina. The open air attractions consisted of living tableaux in the fountain, a troup of Tyrolean singers, and an amusing slack wire performance by George Austin.——An amusing burlesque of Romeo and Juliet was given at Fairmount Park 24-30 by Stephen Fitzpatrick and a strong supporting co. Lange's Military Band and Fultoni, the lyric queen, gave nightly concerts, which were much enjoyed.——Zimmerschied's Military Band proved a strong attraction at Troost Park 24-30.

SARATOGA SPRINGS, N. Y.—Palm Garden (Charles H Austin, manager): The bill was good June 25-30 and included Eva Marsh, Mamie Riley, Ida McIntyre, Dell Wilson, Lottie Vernon, Olive Clayton, William Lotti, and Lloyd Richardson; business excellent. Genero and Sheel, acrobats; Madge Dartell, Lottie Vernon, Anita Carre, Georgie Cunningham, Marie Girard, and Mamie Riley 2-7.——Kaderosa Park (Francis P. King, manager): Will open 11 with vaudeville.——The Gem (David W. Barnum, manager): Season will open 2 with Blair and McNulty, and others.——ITEM: Ida McIntyre sprained her ankle 25 and could not fill her engagement at the Palm Garden. Eva Marsh was called to New York by the serious illness of her mother. Marie Girard was engaged to fill the vacancies in the bill, which she did satisfactorily.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, manager): Agnes Atherton, Grace Gilmore, Ada Mortimer, Harry Lando, Elfye Marion, Sadie Manning, Charles Frosts, Al. Wards, Clara Marion, Frank Wilcox, Nellie Squires, Dorothy Payden, Caroline Payden, and Miss Brooks pleased large houses June 25-30.——Olympic Theatre (Frank Balcht, manager): The entertainers 25-30 were Dickie Howard, Blanch Ward, Lancton, Lucier and Lancton, Lottie Thorne, Lilian Coreta, Powers and Freed, Bessie Cunningham, Lillian Gardner, Lulu De Mar, Granger and Collins, the Trydells, Lew Williams, and Charles Gardner; pleasing performances.——Tivoli (John Straka, proprietor): A good programme drew well 25-30. Ollie and A. Jackson were the entertainers.——Little Bijou (George Russell, proprietor): James Murray and Polly O'Neil 25-30.

LOS ANGELES, CAL.—Orpheum (J. Rush Bronson, manager): Good business and an excellent bill June 18-24. Lilian Burkhardt scored in A Deal on 'Change. Fleurette and Gardner sang and danced themselves at once into favor, and Mr. and Mrs. Jimmy Barry appeared to advantage. Of the rest of the ticket, the Mignard Family, Midgely and Carlisle, Vandy and Etta Butler all went in with a large majority. Expected candidates 25: Joseph Hart and Carrie De Mar, Van and Nobriga, the Three Merrills, and Jessie Padgham. Miss Padgham was formerly a prominent local artist, is the wife of W. N. Conant, for many years treasurer of the Los Angeles Theatre.

NORFOLK, VA.—Auditorium Theatre (James M. Barton, manager): June 25-30: Operatic Burlesque Dress Parade, and in the olio Haynes and Mack, Barrett Brothers, Nelson and Duseth, Courtney Sisters, Mlle. Scott, Clara Barton, Howard and Drew. Large business. Performances good.——Bijou Theatre (Abb Smith, manager): 25-30: Same people held over from previous week. Performances satisfactory. Business good.——Ocean View Theatre (L. Joe Le Foucher, manager): Howard and Emerson, Rice and Elmer, Mlle. Latina, Al. Raymond, and Eddy Leonard 25-30. Big business. Excellent performances.

SANDUSKY, O.—Cedar Point (George A. Boeckling, manager): The following excellent programme was presented to immense audiences June 18-23: Plaza and players with George B. Scanlon, W. J. McDermott, Robert Nodline, Edward Warren, Dan Fenton, Miss Howard, Pearl Stevens, Josie Emery, Edith Wells, Julia Cook, and Marie De Bean, all of whom did creditable work, and Stella Rinehart, who was excellent. Week of 25: Aimee, the Martells, Henrietta Tedro, Craig and Ardell, and the kinodrome with local and foreign views pleased large business.

SOUTH BEND, IND.—Springbrook Park Theatre (E. B. Williamson, manager): Bert Gaynow, Ruth Nelte, Rice, Cady and Vedder to good business June 25-30. A benefit was given to the Morrison Hotel fire sufferers at Springbrook Park Theatre 23, netting about $400. It was participated in by the following artists, who gave their services free: Eibel's Orchestra, Lefebre's Saxaphone Quartette, Mrs. Parrish, the Franklyn Sisters, Loney Haskell, Purcell and Maynard, Cole and Dell, the Asheys, Albini, Pryor and Williams, and William Allen.

BURLINGTON, IA.—Ferris Wheel Park (E. P. Hilton, manager): Business has been much better than last season and the bills are of a superior quality. Edwin P. Hilton, who has about recovered from his long and dangerous illness, is for the second year manager here. The Prince Family, Baker and Fonda, Lillie and Willie De Witt, Cunningham and Ryan, Evans and De Veer, Kittie Mills, Carroll and Nealy, Al. Norton, and others 2-7. A special Fourth of July programme has been arranged.

HARTFORD, CONN.—Coliseum Palm Garden: A strong bill June 25-30 attracted large and pleased audiences. Golden headed the list, followed by Belle Davis and her picks, the Hilton Sisters, Smith, Doty and Coe, Murphy and Nolan, the Hawaiian Queens, and the stock co.——Wonder's Park Theatre: The large attendance continues. This excellent bill was given 25-30: Howley and Leslie, Rado and Bertram, Helen Jewell, Phil Morton, and Burk's dogs. Colt's Band renders concerts on Sundays to large attendance.

TRENTON, N. J.—Park Theatre (Charles Hetzel, manager): The London Vaudeville co. June 25-30, with Edith Hart, Spence and Sartelle, Cadieux, Carmentelle Sisters, and Minnie Sartelle; business excellent.——Sprink Lake Park (Trenton Passenger R. R., managers): Large business 25-30 with the following: Mlle. Irene and Zaza, Melville and Conway, Tom Mack, James and Kittie Bingham, and Kersand and Willard.——Hargrave's Vaudeville co. appeared here 27-30 to fair business.

MONTREAL, CAN.—Theatre Royal: Monte Carlo Girls June 25-30 pleased fair houses. Season closed.——Item: Sohmer Park continues to do enormous business with Lavigne's Band and vaudeville.—A new rustic theatre is to be opened 1 at Maisonneuve. There will be a vaudeville performance in the theatre and other attractions in the park.—The first of a series of Sunday performances of music and vaudeville will be given at Queen's Park 1.

NORWICH, CONN.—Sachem Park: The season at the new Empire Theatre ended abruptly June 23, when Manager Atkinson suddenly left town. The people who had worked all the week received no salaries, and some of them hadn't the money to get back to New York. A benefit was given to them Monday, June 25, by local people, which helped them a little.——Item: Cliff Terrace, a pretty and cool resort, will open 27 with vaudeville.

HAMPDEN, ME.—Riverside Park (Ed. Kelly, manager): Bon Ton Vaudeville co. closed a week June 23 to large and pleased audiences. Collings and Madell, Sunderland and Fooda, Adolph Adams, and Wally Clark were especially good. Elite Vaudeville co. opened to good business 25. In the co. are Mullen and Vonder, Correlli Brothers, Fredo and Forrest, Jake Clifford, Fred Bowman, Macco, and Harry Walten.

MEMPHIS, TENN.—East End Park (Max Retter, manager): The rainy weather and Manager Retter are having a race, with the manager a favorite, despite the fact that it has rained twenty-three days out of the twenty-six so far in June. Business was good June 24-30. The bill was strong, and included Bramage and Clark, Stella Frances Grey, Nichols and Croix, Marie Harris, George Grehan, and Chappie Sloan.

LEOMINSTER, MASS.—Pinehurst Park (Ralph Ward, manager): Flynn's New York Novelty co., with George and Nettie Gorman, Madame Flower, Gavin and Platt, and Harry Belknap June 25-30. Performance and attendance fair. Muldoon's Picnic 2-7.——Leominster Park: J. J. Flynn's Cosmopolitan Comedy co. drew small audiences 25-30. Majestic Concert co. 2-7.

NEW ORLEANS, LA.—At West End, on Lake Pontchartrain, the Belistedt Concert Band closed its engagement June 23. The Second Regiment Band, of Chicago, A. F. Weldon, bandmaster, opened 24. The Marvellos, in their second week, continue to please, and Post Mason's illustrated songs are attractive. Bicknell, the clay modeler, and the vitagraph complete a good programme.

NEWPORT NEWS, VA.—Casino (Leath and Booker, managers): Benton Bunkie Trio, Lorens and Harpin, Madame Emmy's dogs, Rosalia, and Kline and Clifton June 25-30; performances satisfactory; good houses.——Buckroe Beach (Charles Rex, manager): Edwin F. Reynard, Chappelle Sisters, Balder, Young and Brooks, and Diana pleased large crowds 25-30.

DETROIT, MICH.—The bill at Wonderland 25-30 showed Pauline Hall, Sisson and Wallace, the Gleasons, Zavo and Hilda, Flora, and the biograph.——Stock's Riverside Park Theatre offered 25-30 Girard and Gardner, the Musical Kleists, Maud Poole, Haight and Dean, Manley and Rose, and Frank Whitman, the trick violinist, who made a hit.

LAKEMONT, PA.—Park Theatre (E. W. Marks, manager): Imperial Vaudeville co. June 25-30, including Barry and Bannon, Mr. and Mrs. H. Budworth, Sheridan and Flanagan, Nellie Nichols, J. J. Sully, and James Cassady. Theatre crowded at every performance. Barry and Bannon merit special mention. Metropolitan Vaudeville co. 2-7.

JAMESTOWN, N. Y.—Celoron Theatre (Jules Delmar, manager): Herbert's dogs, Pete Baker, Herbert and Willing, Iler and Watson, Toledo Brothers, and Howard Brothers pleased large audiences June 25-30.

PORTLAND, ME.—Riverton Park (E. A. Newman, manager): Elite Vaudeville co. June 25-30, including Merritt and Rozella, Fred Wyckoff, the O'Brien Trio, Tenney, Fred Lasalle, and Reid's trained dogs; immense business.——Underwood Springs: Fadette's Women's Orchestra to large crowds.

POTTSVILLE, PA.—Tumbling Run Summer Theatre (George J. Frick, manager): Metropolitan Vaudeville co. June 25-30, including La Petite Lottie, the Simpsons, Ada Boulden, Bulla and Raymond, Martini, the Bowery Four, and Halliday and Ward; good performances; medium business.

MANSFIELD, O.—Lake Park Casino (E. R. Endly, manager): John and Maude Allison, De Voe and Antrim, Mack and Girard, Hague and Herbert, Darmody and the Lamb Children June 18-23 pleased good business. Kasten, Duey and Kasten, Pierce and Egbert, Gertie Lewis, and Pusey and St. John opened 25 to fair business.

SALT LAKE CITY, UTAH.—Salt Palace (Max Peters, manager): Mlle. Thelma, violinist and plastique poseur, has been a great attraction June 18-23. Other attractions: Will H. Hill, Captain Beach, Harry Lewis and Marjorie Lake, and Joe Hayden and Queenie Retherton. Large business.

ATLANTA, GA.—Imperial (James J. Sheeran, manager): Business good, despite bad weather. The O'Brien Sisters, Gracie and Stewart, Bennett and Tilsome, and the Brauneck Sisters June 25-30 are popular.——Item: Manager Sheeran and the Brauneck Sisters will have a benefit 12.

GLOUCESTER, MASS.—Long Beach (Joseph J. Flynn, manager): American Vaudeville Stars, headed by Master Joe O'Hare, opened the season here June 25. Others in the co. were Fitzgibbons, McCoy and Fitzgibbons, Frank Brown, Campbell and Caulfield, Excelia and Heath, and Harry Jones.

MUSKEGON, MICH.—Lake Michigan Park (W. R. Reynolds, manager): The Eldridges, Rhode's Marionettes, Edyth La Velle, Three Ronaldos, and Harry D'Esta, an excellent bill to S. R. O., June 24-30.

VAUDEVILLE. VAUDEVILLE.

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Leon Sisters, Cook and Lester, the Garnellas, Lee Ingham 1-7.

BROCKTON, MASS.—Highland Park (Horace B. Rogers, manager): Middleboro Brass Band, Reidy and Currier, and Boulden and Griffin pleased a large audience June 24. New York Vaudeville co., with Baroness Von Zelber, the Colby Family, John Barker, and Arthur Buckner, 25-30.

NORTH ADAMS, MASS.—Valley Park: C. Q. Richmond has opened a Summer vaudeville theatre here. The place will be under the management of G. K. Sanderson, who is also to manage the new Richmond Theatre, now building. Bill 2-7: Miller-Albertus-Tennis Trio and Jessie Miller, and others.

POTTSTOWN, PA.—Sanatoga Park (John E. Brennan, manager): Week July 2: The Marlos, Miller Brothers, Dorothy English, Cameron's dogs, Eva Leonard, Florence Sinnott, and John E. Brennan. Business good.

OGDEN, UTAH.—Glenwood Park (W. T. Beardsley, general superintendent): Professor Erickson gave a slack wire performance during June 18-23. The scenery for the stage has arrived and regular performances will soon begin.

SYRACUSE, N. Y.—Lakeside Theatre (J. W. Gorman, manager; Lew N. Wood, treasurer): Crowds attended 25-30. Dan Mason, the Bijou Circus, Raymond Musical Trio, and Hodges and Launchmere made up the bill.

NEWARK, O.—Idlewilde Park Casino (R. F. Lingafelter, manager): Josie Goldie, P. C. Reed, the Bernards, the La Vellas, Gilmour, and La Tour June 25-30. The La Vellas deserve special mention. Business large.

ELMIRA, N. Y.—Rorick's Glen Park (Henry F. Dixie, manager): Bill June 25-30: Marsh and Sartella, Mr. and Mrs. Stuart Darrow, the Major Sisters, Spaulding, Nettie, and the projectoscope. Business large.

CLEVELAND, O.—The Garden Theatre continues to give fine bills. Milton and Dollie Nobles will be seen in A Blue Grass Widow 2-7. The rest of the bill will be furnished by the World's Trio, Webb and Hassan, Ziska, Mephisto, and Maud Meredith.

WEST SUPERIOR, WIS.—Gem Theatre (Clarence Leonard, manager): Bill June 25-30: The Japperts, Jennie Murphy, Hazel Pierce, Grace Wallace, Castle Sisters, Howard Foster, Bert Baker, and Tim Ryan.

STAUNTON, VA.—Highland Park (R. D. Opperson, manager): Season opened June 18 with Mlle. Flora and Leona Cooper. Business fair, account inclement weather.

FORT SMITH, ARK.—McLoud Park (George Harvey, manager): De Kreko Brothers' Oriental and Mexican Vaudeville Show June 18-23; good performance; excellent business.

FRANKFORT, KY.—Cove Spring Park (William H. Fremont, manager): John J. and Florence Murray, Kherns and Cole, Edythe Kenney, and Howard and Eisele held over June 25-30; large crowds.

LITTLE ROCK, ARK.—Glenwood Park Theatre (C. T. Taylor, manager): Large audiences greeted Al. Roberts, Pearl, Walter E. Trask, the Donovans, O. W. Hall, the Allen Sisters, and Marie Harris June 18-23.

DECATUR, ILL.—Riverside Park: Summer season opened June 25 with Fred and Kitty Owens, Allerton and Freeman, Rackett and Hazard, and Merrill and Earl; good patronage.

NEW CASTLE, PA.—Cascade Park (New Castle Traction Co., managers): Dan and Dollie Mann, Eddie Horan, Lozelle, John A. West, and the World's Trio June 25-30 pleased good business.

READING, PA.—Carsonia Park (O. S. Geiger, manager): Mlle. Zoar, May Mooney, Shelley and Burbeck, Hodgkins and Keith, Courtwright and Lee, and the Mariangs gave good performances June 25-30.

KINGSTON, CAN.—Lake Ontario Park (H. C. Nickle, manager): Biograph of Boer war June 27-30. Mr. and Mrs. Will Farman and Garley, Lamothe and Golosuntenaro 2-7.

GALION, O.—Seccaium Park Casino (Ed Banker, manager): Hague and West, Richer and Colin, Leclaire and Hayes, and Rob June 25-30; pleasing bill; good business.

BARRE, VT.—Dewey Park Theatre (C. H. Carlton, manager): Season opened June 25 to large attendance. Bill: Harry Brown, William Delisle, the Howards, and the Lavines.

BINGHAMTON, N. Y.—Elm Garden (Harry Levy, manager): Business was excellent June 23-30. Paxton and Ashley, Tommy West, Martiere Sisters, the Rohmes, and Alice Leslie 2-7.

MIDDLETOWN, CONN.—Lakeview Park Theatre (E. W. Goss, manager): Frank Riley, the Blanchards, Wiley and Hamilton, and Fernandez 25-30; large audiences.

HAMILTON, O.—Lindenwald Park (Tomas A. Smith, manager): The Ray Trio, the Macks, Charles Swift, Williams and Canfield, and Emery and Stone June 25-30.

ROCKFORD, ILL.—Harlem Park Theatre: Season opened June 18 with Kennedy-Greenhill co.; cool weather; business fair.

LOGANSPORT, IND.—Spencer Park: The excelograph with the Passion Play Pictures, June 23-30 opened to large business; pleasing entertainment.

QUEBEC, CAN.—Savard Park: Sunday vaudeville is being given to big business. If attendance continues good daily performances may be given.

YOUNGSTOWN, O.—Idora Park Casino: Gaspard Brothers, Edna Morella, Patchen Brothers, and Warren and Howard gave fair performances June 25-30.

BENTON HARBOR, MICH.—Orchard Park (W. N. Simonds, manager): Lillie May, Hart and Hart, Simonds, Jim Smith, and M. Victor; good attendance.

WEIRS PARK, N. H.—Nashville Troubadours proved a good attraction June 25-30. Skipped by the Light of the Moon 2-7.

MT. VERNON, O.—Lake Hiawatha Park (P. B. Chase, manager): Will reopen 2 for one week.

VAUDEVILLE PERFORMERS' DATES.

ALDRICH, CHAS. T.—Brighton Beach, N. Y. 2-14.
Alvan—Casino Roof, N. Y., 2-7.
Allison Sisters—Forest Casino, Rocky Point, Prov., 2-7.
Armenta—Norumbega Pk., Auburndale, Boston, 2-7.
Austin, Geo.—Forest Pk. Highlands, St. Louis, 2-7.
Adams, Geo. H., and Co.—Riverside Pk., Detroit, 2-7.
Alabama Quartette—Forest Casino, Rocky Point, Prov., 2-7.
Ahern, Milton, and Co.—Keith's, N. Y., 2-7.
Athea Twin Sisters—Baseball Pk., Phila., June 25-7.
Aug, Edna—Keith's, Phila., 2-7.
BINDLEY, FLORENCE—Dublin, Ireland, 2-21, Belfast, Ireland, 23-Aug. 4.
Brooks Bros.—Park, Middletown, Conn., 2-7, Park, Putnam, Conn., 2-7.
Budd Bros.—Forest Pk., Highlands, St. Louis, 2-7.
Barr and Evans—Keith's, Boston, 2-7.
Brennan, John E.—Pottstown Pk., Pa.—indefinite.
Bennett and Stembler—Grand Central Roof, N. Y., 2-7.
Burke Bros.—Casino Roof, N. Y., June 25-7.
Belmont and Weston—Palace, N. Y., 2-7.
Bachelor Club—Proctor's Fifth Ave., N. Y., 2-7.
Brandon and Regina—Chicago O. H., 2-7.
Barthe, Mlle.—Chicago O. H., 2-7.
Barnes and Sisson—Keith's, Boston, 2-7.
Boulden and Griffin—Point of Pines, Boston, 2-7.
Burke, Nellie—Glen Echo Pk., Washn., 2-7.
Burden, Jessie R.—Glen Echo Pk., Washn., 2-7.
Barrington and Martell—Forest Casino, Rocky Point, Prov., 2-7.
Baron and Hendry—Forest Casino, Rocky Point, Prov., 2-7.
Booman and Adelle—Lagoon Pk., Cincinnati, O., 2-7.
Bingham, Kitty—Willow Grove, Phila., 2-7.
Bingham, Jas. W.—Willow Grove, Phila., 2-7.
Belasco, Homans, Stevens and Walker—Proctor's 23d St., N. Y., 2-7.
Bright Bros.—Proctor's 23d St., N. Y., 2-7.
Baker and Fonda—Ferris Wheel Pk., Burlington, Ia., 2-7.
Brunelle, Mr. and Mrs. Harry—Pastor's, N. Y., 2-7.
Bohmes, The—Elm Garden, Binghamton, N. Y., 2-7.
Baker, Pete—Olentangy Pk., Columbus, O., 2-7.
Bell, Digby—Keith's, N. Y., 2-7.
Barrows, J. O., and Co.—Keith's N. Y., 2-7.
Charles, Carl—Sunnyside Pk., Chicago, 2-7.
Clayte and Clarice—Chicago O. H., 2-7.
Cardownie Sisters—Lion Palace, N. Y., 2-7.
Cooke and Tyler—Proctor's Fifth Ave., N. Y., 2-7.
Courtwright and Lee—Proctor's Fifth Ave., N. Y., 2-7.
Cole and Johnson—Proctor's 23d St., City, 2-7.
Conlan, Joe—Proctor's 23d St., N. Y., 2-7.
Curtis, Retta—Proctor's 23d St., N. Y., 2-7.
Corelli Bros.—Forest Casino, Rocky Point, Prov., 2-7.
Carus, Emma—Electric Pk., Balto., 2-7.
Caldwells, The—Wildwood Pk., Washn., 2-7.
Chalet—Norumbega Pk., Auburndale, Boston, 2-7.
Coutour Bros.—K. and B., N. Y., 2-7.
Cornallas, The—Masonic Roof, Chicago, 2-7.
Caicedo—Keith's, Phila., 2-7.
Crawford Sisters—Proctor's Palace, N. Y., 2-7.
Coleman and Mexis—Keith's, N. Y., 2-7.
COHANS, THE—Orpheum, San Francisco, June 25-14.
Cornille, Marguerite—N. Y. Roof, June 4-7.
Carlin and Brown—Hopkins', St. Louis, Mo., 2-7, Hopkins', Chicago, 15-22.
Crosby and Foreman—Keith's, Phila., 2-7.
Caswell and Arnold—Casino Roof, N. Y., 2-7.
Cunningham and Ryan—Ferris Wheel Pk., Burlington, Ia., 2-7.
Carroll and Neally—Ferris Wheel Pk., Burlington, Ia., 2-7.
Cook and Lester—Lake Mich. Pk., Muskegon, 1-7.
Casey and Le Clair—Pastor's, N. Y., 2-7.
Claflin Sisters—Pastor's, N. Y., 2-7.
Carre, Anita—Palm Garden, Saratoga Springs, N. Y., 2-7.
Cunningham, Georgie—Palm Garden, Saratoga Springs, N. Y., 2-7.
Colinis, The—N. Y. Roof, 2-7.
Caicedo—Keith's, Phila., 2-7, Keith's, N. Y., 9-14.
De Witts, The—Ferris Wheel Pk., Burlington, Ia., 2-7.
Darce, Louie—Pastor's, N. Y., 2-7.
Dilworth Family—Olentangy Pk., Columbus, O., 2-7.
Daytell, Madge—Palm Garden, Saratoga Springs, N. Y., 2-7.
Dillon Bros.—Brighton Beach, N. Y., 2-7.
Daily and Hilton—Grand Central Roof, N. Y., 2-7.
Dale, Violet—N. Y. Roof, 2-7.
De Muths—Proctor's Fifth Ave., N. Y., 2-7.
Dungan and Dudley—Palace, N. Y., 2-7.
Deltorellis, The—Forest Pk. Highlands, St. Louis, 2-7.
Deming, Arthur—Chicago O. H., 2-7.
Dyllyn, Bernard—Forest Pk. Highlands, St. Louis, 2-7.
Darrow, Mr. and Mrs. Stuart—Hotel Brant Roof, Hamilton, Ont., 2-7.
Derenda and Breen—Newcastle, England, 9-14, Edinburgh, Scotland, 16-21.
Dandy, Jess—K. and B., N. Y., June 25-7.
Duffy, Sawtelle and Duffy—Great Southern Roof, Columbus, O., 2-7.
Devaneys, The—Baseball Pk., Phila., June 25-7.
Drew, Mr. and Mrs. Sidney—Keith's, Phila., 2-7.
Doherty Sisters—Forest Casino, Rocky Point, Prov., 2-7.
D'Arville, Camille—Masonic Roof, Chicago, 1-7.
De Witt, Vinnie—Chicago O. H., 2-7.
DeWolf, Marie—Chicago O. H., 2-7.
Donovans, The—Ferris Wheel Pk., Chicago, Ill., 2-7.
Downey and Willard—Chutes Pk., Chicago, 2-7.
Evans and De Veer—Ferris Wheel Pk., Burlington, Ia., 2-7.
Escamillos, The—Brighton Beach, N. Y., 2-7.
Esber Sisters—Chicago O. H., 2-7.
Eldridge, Press—Combination Pk., Boston, 2-7.
ELIMORE SISTERS—Great Southern Roof, Columbus, O., 2-7.
Everthia, Mlle.—Grand Central Roof, N. Y., June 25-7.
Evans and White—Glen Echo Pk., Washn., 2-7.
Everhart—Casino Roof, N. Y., June 18-7.
Fields and Ward—Keith's, Boston, 2-7.
Farnum and Seymour—Keith's, N. Y., 2-7.
Foy and Clark—Electric Pk., Baltimore, Md., 2-7.
Frederick—Baseball Pk., Phila., June 25-7.
Fostelle and Emmett—Pastor's, N. Y., 2-7.
Flatow and Dunn—Grand Central Roof, N. Y., 2-7.
Four Emperors of Music—N. Y. Roof, 2-7.
Frank and Don—Casino Roof, N. Y., 2-7.
Farrell and Starck—Proctor's Fifth Ave., N. Y., 2-7.
Fremont Sisters—Proctor's 23d St., N. Y., 2-7.
Fernandez, Tony—Willow Grove, Phila., 2-7.
Foote, Wm.—Keith's, Phila., 2-7.
Fox and Ward—Keith's, Phila., 2-7.
Foster and Williams—Chester Pk., Cincinnati, O., 2-7.
Fish and Quigg—Lagoon Pk., Cincinnati, O., 2-7.
Fisk and McDonough—Forest Casino, Rocky Point, Prov., 2-7.
Frober, Bertie—Keith's, Boston, 2-7.
Farnum and Nelson—K. and B., N. Y., 2-7.
Filson and Erroll—Masonic Roof, Chicago, 2-7.
Florence Troupe—Chutes Pk., Chicago, 2-7.
Girard and Gardner—Great Southern Roof, Columbus, O., 2-7.
Genaro and Theol—Palm Garden, Saratoga Springs, N. Y., 2-7.
Gardners, Three—Lion Palace, N. Y., 2-7.
Graham, Carrie—Pastor's, N. Y., 2-7.
Gilson, Lottie—Casino Roof, N. Y., 2-8.
Gilmour and La Tour—Glen Echo Pk., Washn., 2-8.
Gilmore and Maynard—Newport News, Va., 2-7.
Grant and Norton—Masonic Roof, Chicago, 2-7.
Gayton and Pollock—Chicago O. H., 2-7.
Garnellas, The—Lake Michigan Pk., Muskegon, 1-7.
Glenroy, James Richmond—N. Y. Roof, 2-7.
Gavin and Platt—Sabbatio Pk., Taunton, Mass., 2-7.
Galetti, Prof.—Palace, N. Y., 2-7.
Garrisons, The—England—indefinite.
Granat, L. M.—Proctor's 5th Ave., N. Y., 2-7.
Hawkins Trio—Forest Pk. Highlands, St. Louis, 2-7.
Hall, Artie—Empire, Atlantic City, N. J., 2-7.
Hartley and Amann—Norumbega Pk., Auburndale, Boston, 2-7.
Hensel, Emil—Point of Pines, Boston, 2-7.
Hageman, Schroeder and James—Proctor's 23d St., N. Y., 2-7.
Holmes and Waldron—Olentangy Pk., Columbus, O., 2-7.
Howe and Scott—Grand Central Roof, N. Y., 2-7.
Howard and Mack—Keith's, N. Y., 2-7.
Hollis, Violet—Proctor's 5th Ave., N. Y., 2-7.
Harvey, Josephine—Proctor's 5th Ave., N. Y., 2-7.
Harbecks, The—Keith's, Phila., 2-7.
Herbert, Prof.—Electric Pk., Baltimore, Md., 2-7.
Howard and Emerson—Electric Pk., Baltimore, Md., 2-7.
Henly, Robt.—Wildwood Pk., Washn., 2-7.
Huntington, Wright, and Co.—Keith's, Boston, 2-7.
Hathaway, Belle—Baseball Pk., Phila., June 25-7.
Hilton and Parker—Baseball Pk., Phila., June 25-7.
Hayes and Bandy—Sans Souci Pk., Chicago, 2-7.
Hawaiian Queens—Electric Pk., Baltimore, Md., 2-7.
Haynes, Gertrude—Electric Pk., Baltimore, Md., 2-7.
Ingham, Lee—Lake Michigan Pk., Muskegon, 1-7.
Johnson and Dean—N. Y. Roof, June 18-7.
Jennings and Alto—Keith's, N. Y., 2-7.
Jerrold—Norumbega Pk., Auburndale, Boston, 2-7.
Kilpatrick, Chas.—Sans Souci Pk., Chicago, June 25-7.
Keogh and Ballard—Willow Grove, Phila., 2-7.
Koppe—Idora Pk., Youngstown, O., 2-7.
Knight Bros.—Olentangy Pk., Columbus, O., 2-7.
Kingsley, Julia—Chicago O. H., 2-7.
Kelly and Ashby—N. Y. Roof, 2-7.
Kessner and Reid—Casino Roof, N. Y., 2-7.
Kherns and Cole—Coney Island, Cincinnati, O., 2-7.
Kenwick, Anna—Lagoon Pk., Cincinnati, O., 2-7.
King, Mazie—Masonic Roof, Chicago, 2-7.
Kolb and Dill—Sunnyside Pk., Chicago, 2-7.
Leon Sisters—Lake Michigan Pk., Muskegon, 1-7.
Leslie, Alice—Elm Garden, Binghamton, N. Y., 2-7.
Lassard Bros.—Grand Central Roof, N. Y., 2-7.
Lewald, Nan—Palace, N. Y., 2-7.
Little and Pritzkow—Palace, N. Y., 2-7.
Lawrence, A. C.—Proctor's 23d St., N. Y., 2-7.
Langstow—Baseball Pk., Phila., 2-7.
Lawrence and Harrington—Lagoon Pk., Cincinnati, O., 2-7.
Lane, Arthur—Forest Casino, Rocky Point, Prov., 2-7.
Lee, La Belle—Wildwood Pk., Washn., 2-7.
Lewis and Fancull—Glen Echo Pk., Washn., 2-7.
Lane Sisters—K. and B., N. Y., 2-7.
Lowe and Edwards—K. and B., N. Y., 2-7.
Leonards, The—Sunnyside Pk., Chicago, 2-7.
Le Roy, Mr. and Mrs.—Ferris Wheel Pk., Chicago, 2-7.
Leonard, Beatrice—Ferris Wheel Pk., Chicago, 2-7.
La Marche and Murphy—Chutes Pk., Chicago, 2-7.
Le Clair, Harry—Grand Central Roof, N. Y., June 11-7.
Lockhart, Sam—Keith's, Boston, June 25-7.
LEVEY, ETHEL—Orpheum, San Francisco, June 25-16.
Linton and McIntyre—Brighton Beach, N. Y., 2-7.
Lozelles, The—Keith's, Boston, 2-7.
Latell, Ed.—Combination Pk., Medford, Mass., June 25-7.
Lloyd, Herbert—Baseball Pk., Phila., June 25-7.
Leavitt and Nevello—Baseball Pk., Phila., June 25-7.
Le Page Sisters—Forest Pk. Highlands, St. Louis, 2-7.
Litchfield, Mr. and Mrs. Nell—Pinehurst Pk., Leominster, Mass., 2-7.
Lafayette—Keith's, Phila., June 25-7.
Murphy and Slater—Proctor's, 5th Ave., N. Y., 2-7.
Macart, Prof.—Sans Souci Pk., Chicago, June 18-7.
Marzella—Keith's, N. Y., 2-7.
Mortons, The—N. Y. Theatre Roof, June 11-7.
Meeker-Baker Trio—Baseball Pk., Phila., June 25-7.
Merritt and Murdock—Keith's, Boston, 2-7.
Mitchells, The—Keith's, Boston, 2-7.
Manning and Davis—Proctor's 5th Ave., N. Y., 2-7.
Mills, Kitty—Ferris Wheel Pk., Burlington, Ia., 2-7.
Martiere Sisters—Elm Garden, Binghamton, N. Y., 2-7.
Murphy and Andrews—Olentangy Pk., Columbus, O., 2-7.
Mitchell, Kitty—Lion Palace, N. Y., 2-7.
McLoyd and Barton—Grand Central Roof, N. Y., 2-7.
Montrell—N. Y. Roof, 2-7.
Martinetti and Grossi—Casino Roof, N. Y., 2-7.
Murphy and Willard—Palace, N. Y., 2-7.
Macy, J. Sidney—Proctor's 23d St., N. Y., 2-7.
Murray and Murray—Coney Island, Cincinnati, O., 2-7.
McIntyre, Ida—Forest Casino, Rocky Hill, Prov., 2-7.
Murillo, Edith—Forest Pk., Rocky Hill, Prov., 2-7.
McLean and Hall—Norumbega Pk., Auburndale, Boston, 2-7.
Midgely and Carlisle—Keith's, Boston, 2-7.
Moore, Florence—K. and B., N. Y., 2-7.
Meredith, Maud—Haltnorth's Garden, Cleveland, O., 2-7.
Mazuz and Mazette—Forest Pk. Highlands, St. Louis, 2-7.
MacDowall, John G.—Chicago O. H., 2-7.
Martinetti and Sutherland—Sunnyside Pk., Chicago, 2-7.
Murray, Elizabeth M.—Ferris Wheel Pk., Chicago, 2-7.
Norton, A. C.—Ferris Wheel Pk., Burlington, Ia., 2-7.
Newville and Barlowe—Forest Casino, Rocky Hill, Prov., 2-7.
Newell, Chinquilla and Dinufria—Keith's, Boston, 2-7.
Norwood and Davaro—Ferris Wheel Pk., Chicago, 2-7.
Newsboys' Quintette—Ferris Wheel Pk., Chicago, 2-7.
Nosses, The—Reservoir Pk., Richmond, 2-7.
Nizarras, Ernest—Rorick's Gem Pk., Elmira, N. Y., 2-7.
NIBLO, FRED—Palace Theatre, London, Eng.—indefinite.
Nobles, Mr. and Mrs.—Haltnorth's Garden, Cleveland, O., 2-7.
Nicholson, Paul F., Jr.—Toledo, O., 2-7, Columbus, O., 9-14.
O'Neill, Nallie, and Co.—N. Y. Roof, June 4-7.
O'Rourke and Burnett—Proctor's 23d St., N. Y., 2-7.
Ott, Phil, and Co.—N. Y. Roof, June 18-7.
Olympia Quartette—K. and B., N. Y., 2-7.
Olissandos, Three—Keith's, N. Y., 2-7.
ONRI, ADELE PURVIS—Sunnyside Pk., Chicago, 2-7.
Prince Family—Ferris Wheel Pk., Burlington, Ia., 2-7.
Paxton and Ashley—Elm Garden, Binghamton, N. Y., 2-7.
Pantzer Trio—N. Y. Roof, 2-7.
Perry, Flo—Casino Roof, N. Y., 2-7.
Provo—Proctor's 5th Ave., N. Y., 2-7.
Polk and Claudius—Proctor's 5th Ave., N. Y., 2-7.
Payne, Jim—Proctor's 23d St., N. Y., 2-7.
Pierce and Egbert—Keith's, Phila., 2-7.
Powers, John S.—Coney Island, Cincinnati, O., 2-7.
Pitching Bros.—Forest Casino, Rocky Point, Prov., 2-7.
Pasmala Trio—Combination Pk., Medford, 2-7.
Papinta—Masonic Roof, Chicago, June 11-7.
Polk and Kollins—N. Y. Roof, June 25-7.
Pascatel—K. and B., N. Y., 2-7.
Palfrey—Casino Roof, N. Y., 2-7.
Rawlston, Zelma—Keith's, N. Y., 2-7.
Rosttino, Adelina—Combination Pk., Medford, Mass., 2-7.
Roberts, Fred—Great Southern Roof, Columbus, O., 2-7.
Rissley and Rostelle—Keith's, Phila., 2-7.
Rooneys, The—Keith's, Boston, 2-7.
Rosar Trio—Chutes Pk., Chicago, 2-7.
Rose, Lew—Ferris Wheel Pk., Chicago, 2-7.
Rae and Broeche—Pastor's, N. Y., 2-7.
Rackett Bros.—Chicago O. H., 2-7.
Raymond and Clark—Pastor's, N. Y., 2-7.
Rigby, Arthur—Farm Theatre, Toledo, O., 2-7.
Rixford Bros.—Proctor's 5th Ave., N. Y., 2-7.
Risdale and Boudette—Chester Pk., Cincinnati, O., 2-7.
Ramza and Arno—Electric Pk., Baltimore, Md., 2-7.
Reidy and Currier—Point of Pines, Boston, 2-7.
Royce, Ray L.—Garden, Cleveland, O., 9-14.
Stevens and Alma—Glen Echo Pk., Washn., 2-7.
Scott, Maud—Point of Pines, Boston, 2-7.
Silver and Sparks—Sunnyside Pk., Chicago, 2-7.
Stewart, Geo. W.—Sunnyside Pk., Chicago, 2-7.
Sinnott, Florence—Pottstown Pk., Pottstown, Pa.—indefinite.
Swift and Huber—Pastor's, N. Y., 2-7.
Snyder and Buckley—Cardiff, Eng., 2-7, Swansea, Eng., 9-14, Newport, Eng., 16-21.
Stanton, Walter, and Co.—Grand Central Roof, N. Y., June 25-7.
Solaret—Norumbega Pk., Auburndale, Boston, 2-7.
Stover—Masonic Roof, Chicago, June 11-7.
Simon Bros.—Proctor's Palace, N. Y., 2-7.
SIMPSON, CHERIDAH—Forest Pk. Highlands, St. Louis, 2-7.
Sazon and Brooks—Great Southern Roof, Columbus, O., 2-7.
Sabel, Josephine—N. Y. Roof, 2-7.
Stuart, Ralph—Palace, N. Y., 2-7.
Smith, Doty and Coe—Proctor's 23d St., N. Y., 2-7.
Seibert and Mack—Baseball Pk., Phila., 2-7.
Scott and De Poe—Chester Pk., Cincinnati, O., 2-7.
Smiths, Musical—Chester Pk., Cincinnati, O., 2-7.
Schubert, Mlle. Lillian—Forest Casino, Rocky Point, Prov., 2-7.
Scott, Millie—Wildwood Pk., Washn., 2-7.
Thompson and Darling—Chester Pk., Cincinnati, O., 2-7.
Tasma and Roberts—Wildwood Pk., Washn., 2-7.
Titus, Lydia Yeamans—Empire Theatre, Edinboro, Scotland, June 25-2.
Thurston, Howard—Masonic Temple, Chicago, 2-7.
Sans Souci Pk., Chicago, 9-14.
Tyler, Rosa Lee—Keith's, N. Y., 2-7.
Tennis Trio—K. and B., N. Y., June 25-7.
Tenley and Simonds—Proctor's 5th Ave., N. Y., 2-7.
Volkyrns—Keith's, Phila., 2-7.
Vernon, Lottie—Palm Garden, Saratoga Springs, N. Y., 2-7.
Vandy—Sans Souci Pk., Chicago, 2-7.
West, John A.—Wheeling Pk., Wheeling, W. Va., 1-7.
Walz and Ardell—Keith's, Boston, 2-7.
Whitman, Frank—Riverside Pk., Detroit, June 25-7.
Webb and Hassan—Haltnorth's Garden, Cleveland, O., 2-7.
Wills and Loretto—N. Y. Roof, 2-7.
Waltz, Al.—K. and B., N. Y., June 25-7.
Westman and Wren—Keith's, Phila., 2-7.
Wood and Ray—Proctor's 23d St., N. Y., 2-7.
Wrothe and Wakefield—Pastor's, N. Y., 2-7.
Wartenburg Bros.—Proctor's Palace, N. Y., 2-7.
Walsh, Billy—Harlem Pk., Rockford, Ill., 2-7.
Wistana—Pastor's, N. Y., 2-7.
Whiteley and Bell—Pastor's, N. Y., 2-7.
Watson, Harry B.—Pastor's, N. Y., 2-7.
West, Tommy—Elm Garden, Binghamton, N. Y., 2-7.
WILDER, MARSHALL P.—Paris, 2-7.
Winchester, Marion—Brighton Beach, N. Y., 2-7.
Wolcott, Florence—Casino Roof, N. Y., 2-7.
Wilson, Geo.—Keith's, Phila., 2-7.
Western and Yost—Lagoon Pk., Cincinnati, O., 2-7.
Weston Sisters—Forest Casino, Rocky Point, Prov., 2-7.
Washburn and Crawford—Forest Casino, Rocky Point, Prov., 2-7.
World's Trio—Haltnorth's Garden, Cleveland, O., 2-7.
Yeamans, Jennie—Proctor's 23d St., N. Y., 2-7.
Zebb and Zarrow—Garden Theatre, Cleveland, 2-7.
Zink, Adolph—Brighton Beach, N. Y., 2-7.
Zamora Mexican Family—Chicago O. H., 2-7.
Ziroka—Haltnorth's Garden, Cleveland, O., 2-7.

A NEW STOCK SCHEME.

Mrs. Beaumont Packard, of the Packard Theatrical Exchange of this city, who has had experience in stock work in the Southwest, having been one of the pioneers in the management and conduct of stock theatres throughout that territory, has been considering a scheme for the relief of managers in the organization of stock companies and supplying them with plays, assuming herself the responsibilities that have heretofore fallen upon the shoulders of the managers. Some time ago Mrs. Packard made a personal circuit of the Southwest, and met with encouragement, but found that the time was not ripe for the consummation of the scheme. The later transformation of many combination houses into stock theatres has induced her to again enter into the plan. It is not proposed to confine the idea exclusively to the Southwest, but to cover all sections of the country where a chain of three or more theatres will fall into line and play together for mutual interest. Mrs. Packard desires to hear from managers favoring the project to organize companies, supply a list of the best available pieces for stock, and play each house on a certainty or percentage, as the manager may elect, thus giving him the advantage during the season of presenting three or four companies instead of one. Each company will be headed by one or two prominent artists who can, if desired, be retained by the manager for the succeeding company should they become favorites in any particular city or town. Mrs. Packard will give details of this idea upon application.

E. V. PHELAN STOCK COMPANY.

One of the successful repertoire companies of the last season was the E. V. Phelan Stock company, which toured principally through New England. For the coming season Mr. Phelan has secured the exclusive rights for the New England States to one of the strongest lists of royalty plays ever presented in popular priced repertoire. Each play will be presented in a finished manner by a strong company, with special scenery and costumes. The vaudeville department will be a feature with this company, whose season will open Aug. 27.

TIME RAPIDLY FILLING.

Manager Ben Leavitt, of Katz's Columbia Theatre, Paterson, N. J., states that no expense is being spared to make the Columbia a success. Complete renovation is in progress. The seating capacity will be increased to about 1300. The site of the Columbia is the best of any theatre in Paterson. It is on the main street, accessible to all cars, with a transient traffic of over 20,000 people a day. The house will play only the best attractions and give but two matinees a week. The time is filling rapidly.

Married.

DAVIES—KNIGHT.—David Davies and Grace Knight, in New York city, on June 23.

DAVIS—MACAULEY.—Hal Davis and Inez Macauley, at Chesaning, Mich., on June 21.

LENARD—OGLESBY.—Harry Lenard and Edyth Oglesby, at Canon City, Col., on June 2.

MAC ARTHUR—FROWART.—Claude E. MacArthur and Sarah Jewell Frowart (Gracie May), in Chicago, Ill.

WILLIAMS—THORNE.—Lora Thorne and G. H. Williams, at Washington, D. C.

WILSON—ELBERTS.—Carolyn Elizabeth Elberts to Eugene Francis Wilson, at Trinity Chapel, New York city, June 28, by the Rev. Walter E. Bentley.

Died.

REEDE.—Charles H. Reede, at Grand Rapids, Mich., on June 26, aged 42 years.

HALL.—Derenzel Hall, at Long Hill, Conn., on June 24, of Bright's disease.

HUBBARD.—Mrs. Sarah Vandycke Hubbard, in Paris, France, on June 30.

LEDESME.—Edward Ledesme, in New York city, June 27, aged 8 years.

MILES.—Mrs. John Essington Miles (Pearl Essington Miles), in Toronto, Ont., on June 11, of peritonitis.

TAVARES.—Morton Tavares, at Kingston, Jamaica, June 15, aged 79 years.

WARNER.—Mrs. Charles Warner, at Long Branch, N. J., on June 22, aged 75 years.

WEIGHT.—Charles E. Weight, in New York city, on June 25, aged 45 years.

KELLY LAPSES INTO VERSE.

Above is a picture of Frank Mostyn Kelly by himself. Mr. Kelly, thus rhymes about himself:

With The Sorrows of Satan I am no sooner through
Than with Joseph Le Brandt I get something to do.
Caught in the Web for next season am I,
As Dick Leonard, the sleuth, with his Pinkerton eye.

HI HENRY'S MINSTRELS.

In an advertisement on another page, Hi Henry announces his "Big Modern Minstrels" for the coming season. It is promised that this organization will be larger and better than ever before, with a star olio of vaudeville performers, new costumes and settings, up to date comedians, and other features. One of the novelties will be an automobile parade. Mr. Henry will arrive in New York on July 5, and will hereafter make his headquarters at 34 East Fourteenth Street, he having sold his interest in the Enterprise Printing Company, of Cleveland, O.

MATTERS OF FACT.

The Van Dyke and Eaton company has secured the following plays for next season: Milton Royle's Friends, The Parisian Princess, The Law of the Land, Two Nights in Rome, Lost in the Desert, Across the Trail, France in 1786, and An Enemy to the Czar. Rehearsals will begin July 9 at Ottawa, Ill.

Hal King, manager of A Rag Time Reception, is in the city, located at the National Exchange, Broadway and Thirty-seventh Street. He has just closed a contract with Lafayette W. Seavey for special scenery, three acts complete.

Charlotte Winnett is considering offers for next season.

J. K. Tillotson has made T. H. Winnett the sole agent for the United States and Canada of his plays, Lynwood and Queena.

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Under new management. Now booking 1900-1901. City Bill Posting Co.
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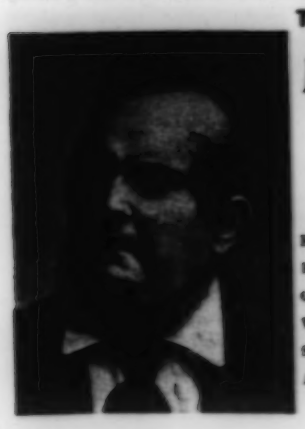

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